

SCORE!  
GORILLAZ GO  
TO THE OPERA  
>P.47

ROLL TAPE  
CASSETTE  
LABELS LIVE ON  
>P.19

KICKED UP  
THE NEW SOUND  
OF PUMA  
>P.21

LOUD AND PROUD  
MY BLOODY  
VALENTINE REUNION  
>P.51

NO FAINT PRAISE  
WORSHIP  
MUSIC RISES UP  
>P.27

# Billboard

IDENTITY CRISIS  
Credit Collapse  
Claims Venue  
Names  
>P.16

SUPER BOWL  
ADDS  
THE BOSS  
PLUS: A HISTORY  
OF HALFTIME  
WINNERS & LOSERS  
>P.8

PIGS FLY  
CRB Rates  
Please Publishers,  
Digital Services  
>P.14

Q3 CLOSES  
Sales Declines  
Accelerate  
>P.6

MARCO  
ANTONIO  
SOLIS  
The Face Of  
A Mexican  
Music Revival  
>P.26

OCTOBER 11, 2008  
www.billboard.com  
www.billboard.biz  
US \$6.99 CAN \$8.99 UK £1.99



# marketing to men 18-34

HOSTED BY  
**ADWEEK**

**BRANDWEEK**

**Billboard**

**The Hollywood Reporter**

**ielsen**

IN ASSOCIATION WITH

**BREAK MEDIA**

**massive**  
NOT YOUR MOTHER'S M&P

We Share Guys

**OCT 21-22, 2008**

**Edison Ballroom  
NEW YORK CITY**

## FEATURED SPEAKERS:



**JIM DANNEFSKI**  
Vice President Marketing,  
Sexual Health, Teague



**DICK GLOVER**  
President & CEO,  
Or Die Networks  
and Harry, Or Die



**KEVIN MARKAZI**  
Senior Vice President,  
OnAir Promotions, MTV



**KIMBERLEY MAXWELL**  
Senior Director,  
Brand & Consumer  
Strategy, Spoke



**CHRISTOPHER  
NAPOLITANO**  
Editorial Director,  
Project Magazine



**MARK QUIRELEY**  
Chief Vice President  
of Marketing,  
EA Games, Lotus



**KEITH RICHMOND**  
CEO,  
Break Media



**PETER RISAFI**  
SVK Brand Marketing,  
Executive Creative Director,  
Comedy Central



**CHRIS RUSSO**  
Chairman and CEO,  
Fantasy Sports Ventures

**PLUS:**  
**JOHN DURBAND**, Chief Marketing Officer, The Nielsen Company  
**JACK ESKIN**, VP and Publisher, Men's Health  
**PHILIP GREGIO**, Sr. Manager, Sponsorship & Sports Marketing, Mars SnackFood US  
**MARK LEV**, Executive Vice President, Fox Sports Group  
**DAN MARTINEZ**, Senior Director, E-Commerce and Business Development, ESPN  
**NICOLE MORAN**, Executive Vice President, Capital One Bank  
**GEORGE ROCHESTER**, EVP of Marketing, World Wrestling Entertainment, Inc.  
**TIM SPOURL**, Group Creative Director, Avenue A | Resonance  
**WILLIAM SCHACHTER**, Chief Marketing Officer, Slava & Barry's

## EVOLUTION OF THE MALE CONSUMER: LEAVE STEREOTYPES AT THE DOOR

Now in its fourth year, **Marketing to Men 18-34** is the definitive conference for brand marketers trying to make an impact on the elusive male consumer.

### TOPICS INCLUDE:

- THE EVOLUTION OF MAN AND HOW TO REACH HIM
- TAKE ADVANTAGE OF DIGITAL
- THE STATE OF MEN 2008 AND BEYOND
- LEVERAGE THE POWER OF THE WEB
- SPORTS TALK: GET YOUR BRAND IN THE GAME
- REACHING MEN WITH MUSIC AND COMEDY
- HOW MEDIA WILL IMPACT MARKETING TO MEN
- PUT YOUR MARKETING STRATEGY IN PLAY

### PROGRAM HIGHLIGHTS

- Walk away with exclusive research on the state of men in 2008, and get on top of trends for 2009.
- Make the best, cost-effective media choices in a wildly segmented market.
- Invigorate your brand through entertainment and sports marketing partnerships.
- Get men to listen and respond to your multiplatform message.
- Network with leading brand and agency experts in a relaxed and fun environment.

**REGISTER NOW & SAVE \$100! [WWW.MARKETINGTOMENCONFERENCE.COM](http://WWW.MARKETINGTOMENCONFERENCE.COM)**

REGISTRATION Melissa Trosterman: 646.654.5873 melissa.trosterman@nielsen.com • SPONSORSHIPS John Grosfeld: 650.759.8728 john.grosfeld@nielsen.com

SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com • HOUSING 1.866.772.4411 Mention "Nielsen Events" for a discounted rate • QUESTIONS Becky Teagno@nielsen.com: 646.654.5169

**BREAK MEDIA**  
We Share Guys

**massive**  
NOT YOUR MOTHER'S M&P

**CRAVEONLINE**

**Access Pass Design**  
1 800 R PAGES

# No.1

## ON THE CHARTS

**● ALBUMS**

	2002	2001	1990	1980	1970
THE BILLBOARD 200	62	54	54	54	METALLICA SEPT. 19/02/02
TOP POP CLASSIC	56	56	56	56	AC/DC BLACK IN BLACK
TOP CLASSICAL	65	65	65	65	JENNIFER HALL/ACADEMY OF ST. MARTIN / KARL D. LEBER/ELIZABETH ANDERSON/ROBERT THE BEUTY OF ANNEA (ROGEL)
TOP CLASSICAL CROSSOVER	65	65	65	65	
TOP COUNTRY	61	61	61	61	BARBARA RUCKER / LOVE TO LIVE
TOP DIGITAL	56	56	56	56	KINGS OF LEAGH / PLAY TO THE MUSIC
TOP ELECTRONIC	65	65	65	65	THEVERY CORPORATION / RACE TO EXTINCTION
TOP HEATSEEKERS	57	57	57	57	FIVE FINGER SEACH PUNCH / THE BASS
TASTEMAKERS	52	52	52	52	KINGS OF LEAGH / PLAY TO THE MUSIC
TOP INTERNET	56	56	56	56	DEMI LOVATO / DONT JUMPST
TOP JAZZ	65	65	65	65	MARLENE COLE / JAZZ (LIVE) (PACIFIC TRUST)
TOP CONTEMPORARY JAZZ	65	65	65	65	FOURPLAY / STILL
TOP LATIN	64	64	64	64	LOS PHOENIXES DE CAMEROA VARIOS / FEL PRO
TOP R&B HIP-HOP	62	62	62	62	JASMINE SULLIVAN / FALLING IN
TOP WORLD	65	65	65	65	CELESTE THUNDER

**SINGLES**

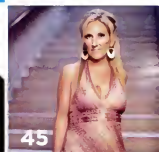
	Rank	Artist / Title
<b>THE BILLBOARD HOT 100</b>	<b>58</b>	<b>T.I.</b> / <b>WHATEVER YOU LIKE</b>
<b>HOT 100 AIRPLAY</b>	<b>59</b>	<b>T.I.</b> / <b>WHATEVER YOU LIKE</b>
<b>HOT DIGITAL SONGS</b>	<b>59</b>	<b>T.I.</b> / <b>WHATEVER YOU LIKE</b>
<b>ADULT CONTEMPORARY</b>	<b>60</b>	<b>DAVID COOK</b> / <b>THE TIME OF MY LIFE</b>
<b>ADULT TOP 40</b>	<b>60</b>	<b>COLLEAPSE</b> / <b>W.I.T.C.H.</b>
<b>HOT COUNTRY SONGS</b>	<b>63</b>	<b>DANIEL MUCKER</b> / <b>THEY TOLD ME I'D NEVER GO</b>
<b>HOT DANCE CLUB PLAY</b>	<b>65</b>	<b>BARBARA BENSCHOFF</b> / <b>ARTIST</b>
<b>HOT DANCE AIRPLAY</b>	<b>65</b>	<b>BARBARA</b> / <b>NO LIES</b>
<b>HOT LATIN SONGS</b>	<b>84</b>	<b>LUIS FONSI</b> / <b>NO ME PUEDES DEJAR</b>
<b>MAINSTREAM TOP 40</b>	<b>60</b>	<b>FINNMAKIN</b> / <b>STUCK IN THE MIDDLE</b>
<b>MODERN ROCK</b>	<b>60</b>	<b>THE OFFSPRING</b> / <b>THE CREEPY</b>
<b>POP 100</b>	<b>60</b>	<b>FINNMAKIN</b> / <b>STUCK IN THE MIDDLE</b>
<b>HOT R&amp;B HIP-HOP SONGS</b>	<b>63</b>	<b>JENNIFER HENDERSON</b> / <b>SO MUCH</b>
<b>ADULT R&amp;B</b>	<b>63</b>	<b>JENNIFER HENDERSON</b> / <b>SO MUCH</b>
<b>HOT R&amp;B HIP-HOP</b>	<b>63</b>	<b>JENNIFER HENDERSON</b> / <b>SO MUCH</b>
<b>MAINSTREAM R&amp;B/HIP-HOP</b>	<b>63</b>	<b>JENNIFER HENDERSON</b> / <b>SO MUCH</b>
<b>HOT RAP SONGS</b>	<b>63</b>	<b>JENNIFER HENDERSON</b> / <b>SO MUCH</b>
<b>RHYTHMIC</b>	<b>63</b>	<b>JENNIFER HENDERSON</b> / <b>SO MUCH</b>
<b>SMOOTH JAZZ SONGS</b>	<b>65</b>	<b>DAVE KOL</b> / <b>THE TIME OF MY LIFE</b>

**THIS WEEK ON .biz**

TOP CHRISTIAN ALBUMS	#1	CHRIS TOMLIN / <i>1000 HILLS</i>
HOT CHRISTIAN AC SONGS	#1	BRANDON HEATH / <i>ISN'T HE YOUR FINE</i>
TOP GOSPEL ALBUMS	#1	MAISON MARTIN MARGIELA / <i>MAISON MARTIN MARGIELA</i>
HOT GOSPEL SONGS	#1	JAMES FORTUNE & FIVE / <i>1000 HILLS</i>
TOP INDEPENDENT ALBUMS	#1	JOE / <i>JOE</i>
HOT INDEPENDENT SONGS	#1	JOE / <i>JOE</i>
TOP MUSIC VIDEO SALES	#1	JOE / <i>JOE</i>
HOT VIDEOCLIPS	#1	JOE / <i>JOE</i>
TOP DVD SALES	#1	JOE / <i>JOE</i>
TOP TV DVD SALES	#1	JOE / <i>JOE</i>
TOP VIDEO RENTALS	#1	JOE / <i>JOE</i>
TOP VIDEO GAME RENTALS	#1	JOE / <i>JOE</i>

# CONTENTS

VOLUME 120, NO. 41



## UPFRONT

<b>5 DECLARATION OF</b>	<b>18 Latin</b>
<b>INDEPENDENTS*</b>	<b>19 The Indies</b>
Indies mull more	<b>20 Digital</b>
aggressive stance	Entertainment
in digital market.	<b>21 With The Brand</b>
<b>12 Global</b>	<b>23 Q&amp;A: Chip</b>
<b>15 Retail Track</b>	<b>McLean</b>
<b>17 On The Road</b>	

## FEATURES

**COVER STORY**  
**24 REGIONAL MEXICAN REVIVAL**  
 Thanks to an influx of savvy marketing schemes, the genre is undergoing a renaissance.  
*by David Byrne and David Byrne*

**27 PRAISED BE!**  
 Worship music jumps from the church to the charts.  
*by David Byrne and David Byrne*

**31 REACHING THE SUMMIT**  
 Regional Mexican Music Summit is genre's event of the year.  
*by David Byrne and David Byrne*

**MUSIC**

**45 DARK CLOUDS**  
 Lee Ann Womack doesn't sugarcoat first album in three years  
*by David Byrne and David Byrne*

**46 Global Pulse**  
**47 Q&A: Questions**  
 Damon Albarn & Jamie Hewlett

**49 Reviews**  
**51 Happening Now**

**IN EVERY ISSUE**

**4 Opinion**  
**53 Over The Counter**  
**54 Chart Watch**  
**54 Charts**  
**56 Marketplace**  
**60 Executive**  
 Turntable, Backbeat, Inside Track

ON THE COVER: Marco Antonio Solís  
photograph courtesy of Fonovisa Records

## Events

**LATIN CONFERENCE**  
Don't miss the hottest week in Latin music. Now in its 20th year, the **Billboard Latin Music Conference & Awards** is the single most important Latin music industry event in the world. Visit [billboardevents.com](http://billboardevents.com) for details.

**TOURING CONFAB**  
Attend the **Billboard Touring Conference & Awards** to see the keynote Q&A with Gene Simmons: the man, the myth, the merch. For the chance to connect with the best in the business, register at [billboardevents.com](http://billboardevents.com).

**FILM & TV MUSIC**  
The Film & TV Music Conference features a Q&A with Diane Warren and panel discussions with key players from Oscar-worthy films and such hit TV shows as "Gossip Girl." For details, go to [billboardevents.com](http://billboardevents.com).

## HOME FRONT

Online

**THE HOT 100 AT 50**  
 Celebrate the 50th anniversary of the Billboard Hot 100 at [billboard.com/hot100](http://billboard.com/hot100), where you can explore the All-Time Hot 100 and additional exclusive charts spotlighting Hot 100 milestones.





**QUARTER TO THREE**  
Q3 music sales fall but  
digital still strong

**EXTRA POINT**  
Super Bowl's impact  
on album sales

**BANK ON IT**  
Credit crisis could  
change venue names

**WRIGHT 'HITZ'**  
Jive inks deal with  
A&R VP's label

**MILEY TIX HERE**  
A chat with Buena  
Vista Concerts GM

6

8

16

22

23

**>>> NOKIA  
UNVEILS  
COMES WITH  
MUSIC**

Nokia has unveiled its all-you-can-eat Comes With Music package for the United Kingdom, although the scope of its "unlimited access to millions of tracks" offer has some potential restrictions. It launches Oct. 16. Nokia has partnered with the Carphone Warehouse for the launch, and all four major labels are onboard. Comes With Music will be sold exclusively at the United Kingdom's 805 Carphone Warehouse stores and its Web site for £129.95 (\$231.36).

**>>> PAISLEY  
UNDERWOOD  
TO CO-HOST  
CMA AWARDS**  
Reigning Country Music Assn. male and female vocalists of the year Brad Paisley and Carrie Underwood will co-host the 42nd annual CMA Awards Nov. 12. In addition to their hosting duties, Paisley and Underwood will perform. Previously announced performers include Brooks & Dunn, Kenny Chesney and Alan Jackson.

**>>> PHISH  
BACK FOR  
2009 GIGS**  
After splitting in 2004, Phish is regrouping for a three-night run in Hampton, Va. The March 6-8 shows will be the band's first since its farewell gigs in Coventry, Vt., more than four years ago. According to the band's Web site, there will be additional touring activity from guitarist/vocalist Trey Anastasio, bassist Mike Gordon, keyboardist Page McConnell and drummer Jon Fishman throughout '09.

# UP FRONT

**DIGITAL** BY ANTONY BRUNO and CORTNEY HARDING

## Declaration Of Independents

### Indies Mull More Aggressive Stance In Digital Market

When it became clear that independent labels were not going to acquire equity stakes in the MySpace Music venture that the major labels received, the reaction from the indie community was swift and impassioned (see [Opinion](#), page 4).

The emotional response reflects a renewed desire among indies to press for equal treatment in a digital music market that is rapidly becoming more competitive.

There was a time when the independent community had much of the digital playground to itself, as major labels were reluctant to license their music to services other than online retailers and monthly subscription services that only provided downloads wrapped in digital rights management restrictions.

Times have changed. During the last year, the majors have reversed their position on DRM-free downloads and free on-demand streaming. Last.fm, iLseem, and, most recently, MySpace all now offer full-track on-demand streaming of major-label content when previously they were forced to limit streams to 30-second samples or block the music completely.

David Pakman, outgoing CEO of indie music subscription service eMusic (billboard.biz, Sept. 29), says he feels confident that indie labels will retain an edge in the digital music market.

"Sure the indies are going to get more competition as the majors get more competitive in the digital space," Pakman says.



The Orchard, which distributes MATE'S OF STATE and other Barsuk Records acts, says it will drive for parity with major labels at online music services.

"But there are always 10 more beds to be done and 10 more services to support, and the indies are always the first out the door supporting them."

But amid efforts by the majors to extend their online reach and fresh from the recent siting of the perceived MySpace Music slight, will indies and their representatives and distributors like Merlin, the Independent Online Distribution Alliance and the Orchard feel compelled to take on more of a major-label-like negotiating stance in pressing their rights?

Merlin president Charles Calsas, one of the more vocal critics of the MySpace deal, acknowledges that a shift in this direction is possible.

"We're never going to be in a position to act like we're Universal," Calsas says. "But we can be more strategic with regards to how we deal with new services. We're not going to be asking for most-favored-nation status or

anything of that nature, but we are going to be more aggressive going forward."

Yet there is also growing evidence that indies are benefiting from the addition of major-label content to the services they once had to themselves, which may require that they use caution in their quest for equal treatment.

While not providing specific figures, several online streaming services tell Billboard that the volume of music from independent and unsigned artists increases when the service gains access to major-label catalogs.

Take Last.fm. Before it finalized deals with all the majors to allow free on-demand streaming, only music from indie and unsigned artists who uploaded their content to the service was available for full-track streaming. In January, the CBS subsidiary added full-track streaming from all four major labels, which has helped boost traffic, although

Warner Music Group pulled out in June due to a dispute over compensation rates.

In August, Last.fm had 2.4 million unique visitors in the United States, up 83% from a year earlier, while average time spent on the site totalled three hours and 46 minutes, up 53%, according to Nielsen Online. And a company representative also says Last.fm has seen a surge in on-demand streams for major-label and indie tracks since it added music from the majors, although specific data wasn't immediately available.

With added traffic comes greater revenue. Indie artists and labels in the past received nothing for allowing services like iLseem, Last.fm and MySpace to stream their music; it was purely promotional. These services have since implemented ad-supported models

primarily to attract major-label content, from which the indies can now benefit.

Ironically, the equity stake the majors get in MySpace Music—which is at the heart of the independent community's discontent—allows for a much more lucrative ad-sharing deal for all. Sources say the major labels waived the per-stream minimum fees they historically demand from ad-supported streaming services in return for equity. With that minimum gone, MySpace can simply offer a straight revenue split on ad revenue, which many say makes the model more viable.

"The majors have done a great thing by trying to make that media model work," Pakman says. "It means the model can be profitable, and that's exciting."

But the indie groups believe their content is vital, if sometimes overlooked, importance to the success of any service. The Orchard CEO Greg Scholl says that services offering only major-label content have failed in the past, while indie-only eMusic continues to thrive, and as such says to expect tougher negotiations going forward.

"Yes, revenue goes up for everyone when majors add their content, because they drive more customers to the site and a rising tide lifts all boats," Scholl says. "[But] we will continue to be very aggressive as we strike deals with services. We want to drive for parity, and we are focused more on profit sharing. We want to establish a high benchmark for ad-supported services."

**billboard** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: [mobile.billboard.biz](#)

RETAIL BY ED CHRISTMAN

## >>> OBAMA, DURBIN PUSH FOR PPM DELAY

Presidential candidate Barack Obama and Dick Durbin, both Democratic senators from Illinois, have sent Arbitron president/CEO Steve Morris a letter expressing concern over the company's Portable People Meter rollout plans without Media Rating Council accreditation and have requested that further implementation be delayed until the MRC approves. Morris said, "We support the MRC accreditation process and will continue to pursue accreditation in all markets, but the radio industry should not wait any longer for electronic audience measurement."

## >>> GUITAR HERO EYES ADS

The "Guitar Hero" franchise will start featuring in-game advertising thanks to a deal between advertising network IGA Worldwide and Activision Blizzard. The in-game ads will appear in the MaydayStar 3 version of the next installment in the series, "Guitar Hero: World Tour." The two are working together to determine how to incorporate advertising in the games such that they appear as part of a natural in-game ad. Such content could include banners posted in virtual arenas or stickers on a guitar.

## >>> TICKETS NOW OPENS SELLING TO CONSUMERS

TicketsNow, a subsidiary of Ticketmaster, has announced a new service that will allow consumers to sell tickets via the secondary ticketing Web site. Before Sell Your Tickets on TicketsNow, only authorized ticketing brokers could post and sell tickets through TicketsNow. In order to sell tickets on the Web site, sellers must be in possession of the ticket being sold, provide a valid credit card number and live in the United States. TicketsNow will collect a 1.5% commission from each ticket sold.

# GLASS HALF FULL

## Digital Gains Partly Ease Physical Pain

Three-quarters of the way through 2008, there are signs of subtle shifts in the U.S. music industry, all of them pointing to a digital future.

Combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 377.4 million units during the nine months ending Sept. 28, down 5.3% from 398.6 million units during the same period last year, according to Nielsen SoundScan.

That marked a steeper fall than the 4.7% year-on-year sales drop recorded during the first half of 2008, which was about half the 9.1% decline posted during the year-earlier period. But year-to-date sales through Sept. 28 also represent a slower rate of decline compared with the first nine months of 2007, when sales fell 8.4% from 435

million units a year earlier. Digital music sales continued to play a crucial role in staunching ongoing heavy losses in physical sales. Combined sales of digital albums and TEA totaled 126.8 million units, accounting for 33.6% of combined album and TEA sales, up from 24.3% from the same period last year.

As they have during the last two years, digital track sales slowed in the third quarter from the previous two quarters, totaling 253.1 million units, down from 261.3 million in the second quarter and 281.4 million in the first quarter. But year-on-year, digital-track sales growth remained robust, surging 30% during the quarter from 194.9 million a year earlier. Digital track sales during the first nine months of 2008 were also up 30% from a year

earlier to 795.8 million.

Digital album sales jumped 32% to 47.3 million, accounting for 15.9% of total album sales, up from 10.6% during the same period last year.

But bringing physical sales into the mix and the picture looks far gloomier. Combined sales of physical and digital albums fell 11.7% to 208 million units during the first nine months of the year from the same period last year, slowing from a 14.2% decline posted in the year-earlier period, but accelerating slightly from an 11% decline in album sales during the first half of 2008. The obvious culprit was tanking CD sales, which dropped another 17.1% to 249.2 million units, again slowing somewhat from an 18.5% plunge a year earlier but worsening from a 16.3% decline posted during the first half. Eleven albums sold at least 1 million units through the end of the third quarter, compared with

20 during the same period in 2007. The top-selling title was La Wayne's "The Carter III," with 2.5 million units sold. By comparison, Daughtry's self-titled debut album, the top-selling title by the end of third-quarter 2007, had sold slightly more than 2 million units.

Among digital albums, Coldplay's "Viva La Vida or Death and All His Friends" made the sales leader through the end of the third quarter with 548,000 units sold. During the first nine months of the year, four albums passed the 200,000-unit mark in digital sales, while only two titles managed to do that during the same period last year.

Thirty-four digital tracks reached the million-unit sales mark during the first nine months of the year, led by Leona Lewis' "Bleeding Love," which was down 3.1 million units. Six other tracks also topped the 2 million mark. In 2007, when the best-selling track at the end of the third quarter was Gwen Stefani's "Sweet Escape," 26 tracks had sold at least 1 million units, and of those, two had passed the 2 million mark by the end of the third quarter.

Sales of current album titles—that is, titles within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 and/or are active at radio—fell 16.5% to 169.3 million units from 202.7 million units during the same period last year. Sales of catalog albums—titles older than 18 months and not meeting any of the other current-title qualifications—are down 4.5% to 128.6 million units from 134.6 million units in 2007.

Looking at genres, sales of rock albums showed the greatest resilience during the first nine months of the year, slipping 4% to 99.6 million units from 103.7 million during the same period last year.

All other genres were down from last year as well. But the genres that managed to limit sales declines to single digits

were gospel, down 6.9% to 3.9 million units; new age, down 9.6% to 1.3 million units; and soundtracks, down 8.5% to 14.5 million units. Genres suffering sales declines outpacing the overall 11.7% fall in U.S. album sales included country, down 16.6% to 30.9 million units; classical, down 13.1% to 7.9 million units; jazz, down 13.5% to 7.9 million units; and Latin, down 17.8% to 19.4 million units. R&B dipped 18.3% to 55 million units, and within that genre, rap was down 19.3% to 25 million units.

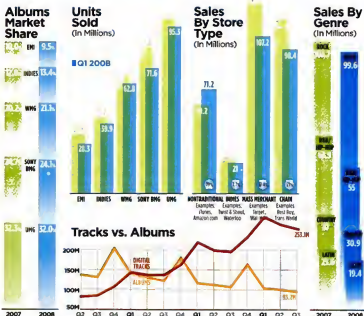
Among store types, the demise of financially troubled distributor Handmade and the shift of its business to Anderson Merchandisers failed to slow declining sales in the mass-market sector. During the first nine months of 2008, mass-market sales eroded 17.4%, accelerating from a 16% decline recorded during the first half of the year. Meanwhile, independents slowed their decline, with album scans down 7.7% through the end of the third quarter, compared with a first-half decline of 8.3%.

Nontraditional stores, the so-called bright spot in retail, saw sales climb 19% for the nine-month period, albeit with growth slowing slightly from the 20% increase those merchants enjoyed in the first half of the year. In the intervening period, Starbucks, a nontraditional account, has scaled back in-store music sales.

In terms of record-label market share, Universal Music Group remained the leader during the first nine months of the year, accounting for 31.9% of U.S. album and TEA sales, albeit down from 32.2% in the same period last year. Sony BMG Music Entertainment, now known as Sony Music Entertainment following Sony's acquisition of BMG, lost its most stake in the joint venture, still holds the No. 2 spot with 24.3%, but that's down from 24.9% a year earlier. Warner Music Group continues to grow market share, climbing to 21% from 20.2% a year earlier, as does the independent sector, which collectively had a 13.6% share of U.S. album sales through the end of the third quarter, up from 13% during the same period last year. EMI, on the other hand, declined slightly to 9.2% from 9.7% last year.

## HOW THE NUMBERS STACK UP

Sales And Share Trends For The First Nine Months Of 2008 Source: Nielsen SoundScan





# We're dedicated to superior levels of performance, too.

When it comes to quality service in the music industry, one bank has consistently performed at a higher level. SunTrust. Our dedicated financial team knows the ins and outs of the music industry. For years we've offered customized financial solutions for everyone from artists and producers to studio executives and promoters. So whether you'd like to acquire a catalog, launch a new label, or even create an album, we'll help you optimize performance.

For financial expertise that's in tune with your needs, visit [suntrust.com/music](http://suntrust.com/music), or call: Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc. at 404.724.3477.

Royalty and Catalog Lending

Financial Planning

Retirement Planning

Investment Management



Securities and Insurance Products and Services: • Are not FDIC or any other Government Agency Insured • Are not Bank Guaranteed • May Lose Value

SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank Securities, insurance and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC registered investment adviser and a member of FINRA and SIPC. Insurance products and services are offered by SunTrust Insurance Services, Inc., a licensed insurance agency. © 2008 SunTrust Banks, Inc. SunTrust and Seeing beyond money are federally registered service marks of SunTrust Banks, Inc. Mkt 72408

This One



# >>>CHESNEY TO DEVELOP RUM

Country superstar Kenny Chesney, who is known almost as much for his island lifestyle as he is for his music, has partnered with Constellation Spirits to develop a new premium rum. The joint venture, Crouton Spirits, will develop the rum. Constellation and Chesney will work together on every aspect of the development, marketing and advertising elements, as well as product positioning of the rum.

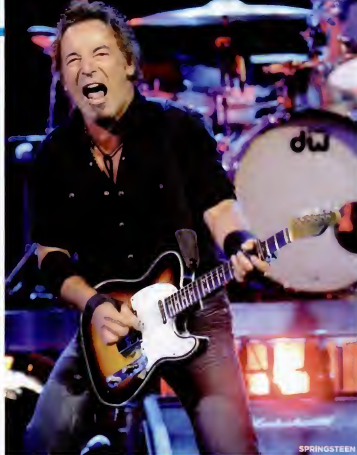
# >>>HONDA PLAYS PART IN 'HSM 3'

Walt Disney Pictures' "High School Musical 3: Senior Year" will be chockablock with Honda brands, according to Media Post. Honda brands set to be seen in the Oct. 24 release include the Honda Odyssey minivan, a pink S2000 coupe, a Pilot compact crossover and a Civic Hybrid. In addition to being seen in the film, Honda cars will appear in several co-branded 30-second spots, a co-branded Web site and a sweepstakes with a 2009 Honda Odyssey as a prize.

# >>>AC/DC EXTENDS TOUR, HEADS TO 'ROCK BAND'

AC/DC has extended its Black Ice tour of North America into early 2009. New dates begin Dec. 20 in Fort Lauderdale, Fla., and the trek will swing through the Midwest before wrapping Jan. 31 in Nashville. The tour is in support of a new album of the same name, due Oct. 21 exclusively via Wal-Mart, Sam's Club stores and AC/DC's Web site. In November, the retailer will also be the only U.S. source for "AC/DC Live: Rock Band Track Pack," a special edition of the popular videogame devoted to the band.

Compiled by Chris M. Walsh. Reporting by Keith Berman, Antony Bruno, Jonathan Cohen, Kama High, Andre Paine, Mitchell Peters, Ken Tucker and Ray Waddell.



SPRINGSTEEN

TV BY KAMAU HIGH

# Super Bowl, Super Sales

History suggests that Bruce Springsteen & the E Street Band can expect to enjoy a sizable lift in sales after they leave the stage following their Super Bowl XLIII halftime show at Raymond James Stadium in Tampa, Fla., in February.

An analysis by Billboard (see chart, right) shows that performances at the big game have boosted album sales by as much as 420% the following week. It doesn't happen all the time, as Tony Bennett and Patti LaBelle can attest. But given Springsteen's superstar status and reputation as an album-oriented artist, his catalog is likely to enjoy some post-Super Bowl "Glory Days."



# TOUCHDOWN

U.S. album sales data for some of the biggest sales jumps following a Super Bowl halftime performance, excluding albums that sold fewer than 1,000 units.

TOM PETTY Super Bowl XLII, Feb. 3, 2008		
"MIDNIGHT" (with "The Heart")	33,000	+196%
"MIDNIGHT THROUGH THE YEARS"	7,000	+240%
"TALL MONSTER"	2,000	+194%
PRINCE Super Bowl XLI, Feb. 4, 2007		
"THE NEW BEST OF PRINCE"	12,000	+147%
"SUPRISE!"	7,000	+420%
THE ROLLING STONES Super Bowl XI, Feb. 5, 2006		
"BRAVE NEW" (with "The Heart")	6,000	+34%
"SHEILA"	4,500	+73%
PAUL MCCARTNEY Super Bowl XXXIX, Feb. 6, 2005		
"ALL THE BEST"	4,000	+246%
"WINGSPAN WITH A HISTORY"	2,000	+161%
"BE BOLD"	17,000	+72%
JANET JACKSON Super Bowl XXXVIII, Feb. 1, 2004		
"SALUTE"	2,000	+159%
"DESIGNER LADIES (1979)"	2,000	+89%
JUSTIN TIMBERLAKE		
"NOSTRUM"	13,000	+66%
KID ROCK		
"RED ROCK"	24,000	+20%
"DEVI WITHOUT A CAUSE"	10,000	+69%
NELLY		
"RELATIVES"	6,000	+46%
SHANIA TWAIN Super Bowl XXXVII, Jan. 26, 2003		
"UP"	67,000	+41%
"NO ONE ELSE"	10,000	+48%
NO DO DOBUST		
"BOY TOY"	12,000	+23%
"TRAGIC KINGDOM"	3,000	+58%
STING		
"THE NEW BEST OF STING & THE POLY" (with "The Heart")	4,000	+39%
LIZ SUPER BOWL XXXVI, Feb. 3, 2002		
"ALL THE WAY (LIVE LAST NIGHT)"	46,000	+142%
"BEST OF THE BEST"	14,000	+154%
"THE POWER"	7,000	+144%
AEROSMITH Super Bowl XXXV, Jan. 28, 2001		
"SARAH'S BEST"	7,000	+100%
"BLOOD"	6,000	+73%
IN SYNC		
"SOMEBODY"	46,000	+23%
NELLY		
"COUNTRY (LIVE)"	76,000	+26%
PHIL COLLINS Super Bowl XXXIV, Jan. 30, 2000		
"NIT"	10,000	+44%
GLORIA ESTEFAN Super Bowl XXXIII, Jan. 31, 1999		
"SARAH'S BEST"	3,000	+48%
"LADIES"	4,000	+29%
BIG BAO VOOODOO DADDY		
"BOY & MEN Super Bowl XXXII, Jan. 25, 1998	23,000	+183%
POLYGRAM		
"Z7 TOP SECRET Super Bowl XXXI, Jan. 26, 1997	31,000	+37%
"LADIES"	7,000	+72%
DIANA ROSS Super Bowl XXX, Jan. 28, 1996		
"TRAVIS TRIT Super Bowl XXVIII, Jan. 30, 1994	3,000	+74%
"LADIES"	5,000	+61%
THE JUGOS		
"SARAH'S BEST"	4,000	+42%
"SARAH'S BEST"	3,000	+100%
"LIVE (LIVE AROUND)"	3,000	+96%
"WOMAN (LIVE)"	13,000	+31%
"WOMAN (LIVE)"	2,000	+81%
MICHAEL JACKSON Super Bowl XXVII, Jan. 31, 1993		
"BANKERS"	21,000	+83%

# FUMBLE

U.S. sales data for albums that failed to get a Super Bowl bounce.

SHOCKY ROBINSON, MARTHA REEVES, THE TEMPTATIONS, QUEEN LATIFAH Super Bowl XXXII, Jan. 25, 1998		
No albums sold more than 1,000 units during the week following the Super Bowl		
TOM BENNETT Super Bowl XXXI, Jan. 26, 1997		
"REAL TIME (LIVE)"	2,000	-2%
JAMES BROWN Super Bowl XXX, Jan. 28, 1996		
"MY (LIVE)"	4,190	-17%
"MY (LIVE)"	1,000	-7%
PATTI LABELLE		
"LIVE"	2,000	-1%





# Jerry Reed

1937–2008

*“Son, every dream I ever had, came true.”*

—Jerry Reed



**H.E.G.**

HoriPro Entertainment Group, Inc.

[www.horipro.com](http://www.horipro.com)

Memorials to Jerry Reed's favorite charity: **Wounded Warrior Project** (<https://www.woundedwarriorproject.org/>)

Photo: [www.normanseeff.com](http://www.normanseeff.com)

PUBLISHING BY ED CHRISTMAN

# CONSENSUS RULES

## Industry Backs New Mechanical Royalty Rates

After years of acrimonious debate and wide-ranging proposals over how to best set mechanical royalty rates for the next four years, the music industry responded favorably and perhaps with relief to the U.S. Copyright Royalty Board's decision not to stray from existing statutory or prevailing industry rates for physical products, permanent digital downloads and master ringtones.

The CRB also adopted the terms of a historic industry settlement on rates for two other types of services: interactive streaming and digital rights management-wrapped downloads. In that agreement involving the National Music Publishers Assn. (NMPA), the Nashville Songwriters Assn. International, the Songwriters Guild of America, the RIAA and the Digital Media Assn. (DIMA), the settlement agreed upon, in general, a mechanical royalty rate at 10.5% of revenue, less composition performance royalties, for interactive streaming and limited downloads.

The CRB's decision wrapped up the first mechanical royalty proceedings since the development of legal online music services and were thus the first to set statutory rates for digital music.



ISRAELITE



BAINWOL



POTTER

Until now, permanent digital downloads, such as those at Apple's iTunes store and Amazon, were set by industry agreement at 9.1 cents, while rates for master ringtones were negotiated but typically calculated at around 10% of a ringtone's retail price.

Even though proposals for the new physical and digital song rates were all over the board, ranging from 4.8 cents from DIMA to the 15 cents sought by the NMPA, industry groups say they welcome the CRB's decision to keep rates, with all issuing stations expressing satisfaction with the decision because it ends the uncertainty that digital music service providers had been facing, even if the actual rates don't give any one party what it wanted.

"We are happy that the judges recognize the importance of songwriters and music publishers to the music industry," NMPA pres-

ident/CEO David Israelite says. "These events will bring clarity and order to an environment that for the past decade has been hampered by litigation and uncertainty

on all sides."

DIMA executive director Jonathan Potter also says he was pleased with the CRB's decision. "Keeping rates where they are will help dig-

ital services and retailers continue to innovate and grow for the next several years, which will benefit songwriters, artists, labels and publishers," he says.

RIAA chairman/CEO Mitch Bainwol struck a similar tone, observing that "no party got everything it wanted, yet at the end of the day, the certainty provided by this ruling is beneficial."

Meanwhile, Apple, which had complained in a filing with the CRB last year that a sharp increase in the mechanical rate on permanent downloads would force the closure of iTunes, said in a statement that "we are pleased with the CRB's decision to keep royalty rates stable."

Indeed, the mechanical rate for digital is 44.4% more than DIMA's proposal for a rate set at 6% of wholesale, which for a \$7 album would have worked out to 42.3 cents per track. It is also about 90% higher than the minimum 4.8-cent rate that DIMA had sought. It is also almost 40% short of the 15 cents per track rate sought by the NMPA. The rate also falls 27% short of the 12.5 cents the NMPA was proposing for physical albums.

"The most important thing is we kept the penny rate," Israelite says. "We are very pleased we kept the penny rate intact: we didn't want to move to a percentage rate."

He says he is also pleased with the 24-cent master ringtone rate, which is substantially higher than the 15-cent minimum NMPA proposed, even if it is somewhat short of 15% of retail, which for a \$1.99 download, would be 30 cents.

While the RIAA says it is happy with the decision, some label executives grumble that the CRB should have embraced new mechanical rates based on a percentage of revenue, which might have provided more flexibility in setting prices. With the master ringtone rate set at 24 cents, "we are stuck with high prices," one executive says. "Even if demand falls off for ringtones, we can't afford to lower prices."

Meanwhile, at press time, the industry was still awaiting President Bush's signature on the Webcast Settlement Act of 2008, passed by both houses of Congress.

That bill will allow webcasters, National Public Radio and SoundExchange to continue negotiating—even though Congress is in recess until Feb. 15—a settlement for royalty rates, after Web Broadcasters blasted the initial rates set by the CRB in May 2007. That settlement is expected to set a royalty rate retroactive to 2006 and allow for a framework that could resolve future disputes through 2015, according to an announcement by DIMA. >>>

## THE HOLD STEADY

Royalty Rates Before And After CRB Ruling

### OLD MECHANICAL ROYALTY RATES

Physical product 9.1 cents/song (statutory rate)

Permanent digital download 9.1 cents/song (standard industry rate)

Master/ringtone Negotiated, typically about 10% retail price (i.e. about 20 cents for a \$1.99 ringtone)

### NEW MECHANICAL ROYALTY RATES (ALL STATUTORY RATES)

Physical product 9.1 cents/song

Permanent digital download 9.1 cents/song

Master/ringtone 24 cents/master/ringtone

## HOME FRONT

360 DEGREES OF BILLBOARD

### BILLBOARD NAMES PIETROLUONGO DIRECTOR OF CHARTS

Silvio Pietroluongo, who has been Billboard's associate director of charts since 2006, has been named the magazine's director of charts. He replaces director of charts/senior analyst Geoff Mayfield, who is leaving Billboard after 23 years to join Universal Music Group Distribution (UMGD) as VP of business analysis and market research.

Pietroluongo joined Billboard in 1989 as assistant manager and during his tenure has served as chart manager for the Billboard Hot 100, Pop Top 40 and Hot Digital Songs, among others. He has served in various leadership roles, including research supervisor and, most recently, director of charts for Billboard Radio Monitor, which later merged with RIAA & Records.

During his tenure overseeing the Hot 100,

Pietroluongo has shepherded that signature chart through myriad changes to reflect the industry's migration to the digital age, including the addition of download sales and streamed and on-demand Internet music content.

In his new role, Pietroluongo will oversee Billboard's entire charts operation, which includes more than 100 U.S. music and video charts and more than 60 music charts from around the world that appear in the magazine and on billboard.com and billboard.biz. In addition to managing a staff of 12, he will be Billboard's chief liaison with Nielsen SoundScan, Nielsen BDS and Nielsen RingScan, while leading the company's charge to expand its men of social networking charts.

Mayfield began his career in the music business in 1975 as a managing editor of Focus O'Hara, a Columbus, Ohio, entertainment magazine, and then became music director at WBWB, a jazz station in that city. In 1981, Mayfield moved to Canton, Ohio, to become a communication specialist for Camelot Music, work-

ing in the advertising department, handling radio and TV production, copy and public relations.

In 1985, he moved to New York to join Billboard as associate retail editor, authoring the Retail Track column until 1989, when he moved over to the Billboard chart department. In 1990, he relocated to Los Angeles and took over responsibility for the Billboard 200, which he has handled every week since then. In 1994, he was promoted to director of charts, and he added the role of senior analyst to his responsibilities. In his new role, Mayfield will oversee UMGD's business analysis department.

"We wish [Mayfield] all the best as he takes on a new challenge... for Universal Music Group Distribution," Billboard publisher Howard Appelbaum says.

"We are lucky to have Silvio, a 19-year veteran of Billboard, expand his already strong leadership position in our charts department as the new director of charts for Billboard," Appelbaum says. "Under Silvio's direction, I am confident the quality and importance of our charts will continue to thrive as we expand into new markets." >>>



PIETROLUONGO



MAYFIELD





GLOBAL BY JULIANA KORANTENG

## EVERYBODY'S TALKIN'

Five Buzz Topics At Popkomm 2008

Organizers of Popkomm, the younger of Europe's two big music biz confabs, are kicking off the 2008 edition of the conference with a commitment to explore the "three C's" of the music business: creativity, communication and commerce.

A trip to Berlin may not seem as glamorous as sunning yourself in the south of France for MIDEM, but Popkomm, set for Oct. 8-10, retains a reputation across Europe and beyond as an event where deals are done—a talking shop that regularly produces results.

With a conference, trade exhibition and showcase festival featuring more than 400 acts at 25 venues, there will be plenty to occupy delegates at the event, of which Billboard is a media partner. Following are the key issues attendees can expect to debate in the conference halls and boardrooms of Berlin.

### CREATIVES FIGHT BACK

Whether it's the Sony-BMG merger and subsequent buyout or the European Commission's (EC) attempts to reform collecting society practices, the creative process finds itself increasingly intertwined with politics.

And Popkomm, the event's managing director Ralf Kleinhenz says, "is being increasingly recognized as a platform for conducting public policy discussions."

So the Bee Gees' Robin Gibb will use his role as president of CISCAC, the international umbrella for collecting societies, to argue against the EC's attempts to reform societies' national agreements with authors.

Another aspect of outside "interference" with the creative sector—this time financial, rather than political—will be tackled by iconic German film producer/director Wim Wenders. His speech, investigating the relationship between film and music, will invite debate about the conflict between artistic vision and budgetary constraints.

Sweden-based Petri Lunden, artist manager and president of the International Music Managers' Forum, says he will use his keynote speech to focus on the positives of the 360-degree model.

"We, the managers, had it all along, so what's the fuss about?" he says. With wider adoption of the model, he adds, the industry could have "a shot at real transparency."

Other keynote speakers to watch to include Deutsche Grammophon's South African violin virtuoso Daniel Hope and Eric Garland, co-founder/CEO of digital-entertainment research company BigChampagne.

### SOCIAL NETWORKING GOES MOBILE

The past year has seen a string of ventures between music and mobile companies aimed at encouraging users to legally share content through social networking.



LEHNHENZ

After Sony BMG formed a joint venture last year with Milan-based Dada Entertainment to develop Web 2.0 social networking via mobile, Vivendi Mobile Entertainment set up Web portal ZaOza in February. MySpace has hooked up with carrier Vodafone while Nokia plans to promote its soon-to-launch Comes With Music service via its Ovi mobile portal.

The competition between those various platforms and the opportunities they offer the music industry will be a key focus of Popkomm's "Mobile Music" session.

"If you are an act or a major label, one of the biggest problems is getting above the noise and getting people to focus on your work," says the session's joint moderator Ralph Simon, founding chairman of the Mobile Entertainment Forum. "Mobile social networking allows people to broadcast your music, videos, photos to their family and friends."

Steve Mayall, mobile director at London-based consultancy Music Ally and the session's other joint moderator, expects the panel to be animated as participants analyze future challenges.

"How do you translate something that huge, like all the widgets on Facebook, to the mobile?" he asks. "It's always going to be difficult to market a mobile service that charges users for doing something on their phones."

### TURKEY STAKES ITS CLAIM

This year's Popkomm partner country is the sleeping giant of southeastern Europe. Currently, however, Turkey's music industry is attempting to re-energize its business by tackling piracy and expanding performing rights.

There's been recent growth in the country's fledgling digital sector: the number of broadband subscriptions rose to 4.5 million in 2007 and the country has some 61.1 million mobile subscriptions, with more than 7 million ringback tones sold in 2007, according to IFPI. Insiders say the country also has untapped potential as an international touring market.

Domestically, Büent Fort, chairman of Turkey's IFPI affiliate Mu-Tip, says that "piracy, especially Internet piracy, con-

tinues to be a threat." However, he adds that a new copyright law "now provides an international framework through amendments made in line with [European Union] legislation." Revenue also looks set to rise through performing rights deals recently struck with Turkish broadcasters and the country's largest Internet service provider, TTNET.

Key Turkish music companies will be attending Popkomm, which will host three nights of live showcases (pop/rock, folk/pop, traditional/pop) featuring such names as Deniz Seki, Mazhar-Fuat-Ozkan and Taksim Trio.

With a population of more than 70 million, there's considerable room for expansion of international repertoire sales in Turkey and, with an estimated 1.8 million people of Turkish descent in Germany alone, there are also opportunities for trade in the other direction. Those opportunities will be discussed at two panels, "The Turkish Music Industry" and "Turkish Music in Germany."

### TOURING BIZ DEFENDS ITSELF

In the wake of Live Nation's multi-night deals with Madonna, Jay-Z, U2, Nickelback and Shakira, the question of whether labels are entitled to share in live music's revenue—or vice versa—will be high on the agenda at Popkomm.

Such models represent a new reality that the industry cannot ignore, says Berlin-based artist manager Michael Smilgies of Hidden Force (Xandria, Hatesphere). "These days, almost every label is asking for at least some share of the concert income when they are talking about a new deal," he says.

Smilgies will participate in what should be one of Popkomm's livelier panel sessions, "The Concert Business 2008," as will London-based Antje Lange, European label manager at rock specialist Century Music Records.

Lange remains unconvinced that new models that have the record and live music businesses swapping roles are workable.

"If your car is broken, you should give it to specialists to repair," she says. "It doesn't make sense if labels refuse to work with [outside talent] agents, because agencies don't tell records. And if the labels don't do our jobs properly, the agents won't sell tickets."

### MUSIC RECOMMENDATION COMES OF AGE

New online technologies that help consumers discover and recommend music continue to emerge, which is reflected in the nominations for this year's Popkomm Innovation in Music and Entertainment Award, of which Billboard is a media partner.

"Reliable recommendation is still something the industry is missing," says IMEA judge Michael Bornhauser, managing partner at Switzerland-based business development consultancy Yabo Consult. "[Remains] difficult to find music you like on digital stores because there are so many tracks."

One nominee with a potential solution is U.K.-based Filter, the artificial intelligence music recommendation engine conceived by artist/digital entrepreneur Peter Gabriel. Also vying for the prize is U.S.-based Rawip's music-discovery search engine the Rippler. Filter CEO David Maher-Roberts says the presence of such services on this year's shortlist underlines the fact that "personalized filtering tools and recommendation agents are going to be an essential ingredient in helping companies figure out demand."

Other IMEA finalists aiming to advance the cause of digital-music consumption are German on-demand music portal Roc-A-tune; U.S.-based digital media platform Kyte; Spanish company BMAT's Skore online singing rating system; and FUGA, a distribution platform developed by Dutch service provider Independent IP.



LANGE



BORNHAUSER



SIMON



MAYALL





**NACIONAL  
RECORDS**

cool is now in session ...

**GOLD**



**Manu Chao**

Latin GRAMMY Winner  
2008 Latin GRAMMY Nominee

**NEW ALBUM**  
"No me da miedo"  
July 2008



**Señor Flavio**

founding member  
Los Fabulosos Cadillacs

**"Upupa  
Send Bitches"  
OUT NOW**



Nortec Collective Presents  
Bostich+Pussible

2008 Latin GRAMMY Nominee

**NEW ALBUM**  
"Rio" Oct. 21



**Aterciopelados**

Latin GRAMMY Winner  
Premio Lo Nuestro Winner

**NEW ALBUM**  
"MUY mala" Feb. 2008



**Plastilina Mosh**

**NEW ALBUM**  
"Coming 2008"



**Mexican Institute of Sound**

**NEW ALBUM**  
"November 18"



**Eric Bobo**

of Cypress Hill

**NEW ALBUM**  
"We're coming"



**The Pinker Tones**

Fresh Off VANS Warped Tour!

**Latin Bitman**  
OUT NOW



**DJ Bitman**

**NEW ALBUM**  
"November 18"



**Señor Coconut**

Mambo & Cha Cha tribute to Kraftwerk

**NEW ALBUM**  
"Proterozo Oct. 7"



**Monareta**

**NEW ALBUM**  
"Spring 2008"



**Pacha Massive**

Big Ups to our whole Nacional Records family including  
Nortec Collective Presents: Hiperboreal+Clorofila, Sara Valenzuela,  
Gonzalo Yañez, Raul Campos, Todos Tus Muertos, RH+, Pecker, Ovni and many more...

**The New Sounds Of Latin Music.**

[www.nacionalrecords.com](http://www.nacionalrecords.com)



GLOBAL BY MARC MAES

## BOOMING BELGIUM

Thriving Fest Biz Strengthens Touring Draw

ANTWERP, Belgium—Britain's summer festival circuit had a bumpy ride this year (Billboard, July 19), but just across the English Channel, it was smooth sailing in one of Europe's unlikely live music hotbeds—Belgium.

The small country has a population of just 10.4 million yet supports around 10 major summer fests, comparable to the United Kingdom (population 61 million).

Live music insiders say value-for-money pricing backed by promoters' attention to building infrastructure and relationships with international agents paid off this year, making 2008 the best year yet for Belgian fests.

The summer's trendsetter was metal event Graspop in Dessel (June 27-29) with headliners Judas Priest, Kiss and Iron Maiden, which reported attendance up 35% from 2007 to a daily average of 45,000. Elsewhere, attendance at Pukkelpop in Hasselt (Aug. 14-16) rose 17%, with 50,600 attendees per day shelling out for Metallica, the Killers and the Flaming Lips.

"We've been able to boost our attendance year after year," Graspop organizer Peter Van Geel says. Alongside attractive programming and well-equipped camping facilities, he says, "Free public transport and keen ticket rates seem attractive to foreign festivalgoers."

"Belgian festivals come out cheap" for customers, Pukkelpop organizer Chokri Mahassine says. Pukkelpop's three-day advance ticket—including free travel from any Belgian station—cost €135 (\$198) this year and similar

Graspop tickets cost €130 (\$190.60). In comparison, the United Kingdom's Glastonbury and Reading festivals charged £155 (\$287.20). Food and drink is also cheaper than at comparable U.K. events.

Other, smaller events also reported audience gains, from 7% at world music festival Sflinks Mixed (July 25-27) in Boechout to 20% at Suikeroek (July 25-27) in Tienen.

Herman Schueremans, organizer of the long-running Rock Werchter festival (July 3-6), says it has sold out its 80,000 daily capacity for the past four years. But this year, it did so earlier than ever with a bill including Radiohead, R.E.M. and Neil Young.

Mahassine says Belgian promoters have been proactive in building overseas contacts. "We're a small country," he says, "but fought a fierce battle to put our festivals on the map and make sure [international acts] don't overlook us." He adds that increased overseas media attention and word-of-mouth via the Internet has helped bring international audiences to Belgium's festivals.

Schueremans says 30% of Rock Werchter's 2008 audience came from abroad, mainly from the Netherlands, the United Kingdom, France, Ireland and Spain, while Van Geel says nearly half of Graspop's attendees came from abroad.



Acts that hit Belgium's festival stages this summer included ROBIN WILSHIRE at Pukkelpop and (center) R.E.M. at Rock Werchter.

For overseas acts, says agent Mark Ngui of London-based Primary Talent International,

"festivals such as Werchter and Pukkelpop have a very good reputation—particularly among American artists—as being extremely well-organized."

That compares favorably to the United Kingdom, he adds, where "production and organization varies wildly, from the carefully planned and well-executed to those that fall apart at the seams from the minute someone came up with the idea." Primary booked more than 30 acts at Rock Werchter or Pukkelpop this summer, including Panic at the Disco, Mark Ronson and Babyshambles. Ngui says. Agents confirm that most artist fees generally compare favorably to major U.K. events—and are better than most European festivals—although top headliners' fees lag behind those in the United Kingdom.

Along with pricing, Schueremans puts "top billings and comfort for the audience" as equal

priorities for Belgium's festivalgoers. Fan comfort is also emphasized by other promoters, who note that, while mud remains the bane of most U.K. festivalgoers' existence, it's been less problematic for key Belgian events in recent years.

Werchter's three festivals (Rock Werchter, Werchter Classic, Werchter Boutique), for example, are on a dedicated site maintained all year long, with a permanent backstage road network. During Werchter and Pukkelpop, organizers also keep repair/furbishment teams on standby to deal with weather problems.

"The weather is unpredictable, like everywhere in Northern Europe," Mahassine says. "It's how you deal with it that's important—we do everything we can to keep our public out of knee-deep mud."

Additional reporting by Tom Ferguson in London.

## GLOBAL NEWSLINE

## &gt;&gt;&gt;FRANCE STANDS BY 'THREE STRIKES' BILL

The French government is insisting that "three strikes" legislation against online piracy, introduced last year by President Nicolas Sarkozy, can move ahead despite the European Parliament's vote to adopt a telecom regulation amendment that would bar governmental restriction of end users' rights. The parliament voted Sept. 24 on a string of amendments to existing European telecom regulations to provide a blueprint for new national laws in European Union member countries. The French bill has yet to be debated in either house of the nation's parliament; it would introduce a "three strikes" scheme under which persistent copyright offenders would lose their Internet connection upon a third and final warning from their internet service provider. French minister of culture Christine Albanel claims that the proposed legislation would not impact "the rights and freedoms of end users." —*Amyric Pichevin*

## &gt;&gt;&gt;RIGHTS BODY UKMUSIC LAUNCHES

The U.K. music industry has joined forces to launch a new umbrella lobbying body, UKMusic, that will represent the interests of AIM, the British Academy of Composers and Songwriters, BPI, the MCPS-PRS Alliance, the Music Managers Forum, the Music Publishers Assn. Ltd., the Musicians Union and Photographic Performance Ltd. UKMusic officially launched Sept. 25, when British Music Rights—which represented the views of composers and songwriters to policy makers—ceased operations. The new organization will be headed by CEO Feargal Sharkey and chairman Andy Heath, both formerly of GMR. All former BMR staff have moved to the new London-based body. UKMusic will not affect the role of individual trade bodies but will represent the industry in specific areas, including public policy and lobbying, external awareness and public opinion, research and analysis, and education and skills. —*Andre Paine*

## &gt;&gt;&gt;CARIBOU WINS POLARIS

Dundas, Ontario, alternative act Caribou's "Andorra" (Merge) has won the third annual Polaris Music Prize, which honors the best Canadian album of the year. Singer/songwriter Dan Snaith has been recording as Caribou since 2004. The Polaris judging panel named him the winner of the Polaris prize at a gala held Sept. 29 at Toronto's Phoenix Theatre. The event featured performances by several of the 10 nominees, including alt-country singer Kathleen Edwards and Vancouver psych-rock act Black Mountain. Caribou collected a \$20,000 Canadian (\$19,096) prize for "Andorra," which was released in August 2007. The album has won critical accolades for its inventive style, which merges electronic with sprightly late-'60s psychedelia. The previous winners of the Polaris Prize were Montreal-based Patrick Watson (2007) and Final Fantasy (2006). —*Robert Thompson*

## &gt;&gt;&gt;EMI OZ OPENS DOWNLOADS STORE

EMI Music Australia has launched an MP3 store (musicheadmp3.com.au) offering half a million digital rights management-free tracks ranging from international acts, including Robbie Williams, Coldplay and Queen, to such

local signings as Paul Kelly and Operator Please. The site allows downloads to all MP3 players, including iPods, and mobile phones, with payment by credit card or PayPal. Individual tracks are priced at \$1.69 Australian (\$1.34); standard albums cost \$17.99 Australian (\$14.29). The site is powered by London-based content aggregator/digital delivery company Digital and carries a link to that operator's site. —*Christie Ellizer*

## &gt;&gt;&gt;SGAE JOINS WARNER/CHAPPELL'S PEDL

Spanish authors and publishers collecting society SGAE has joined Warner/Chappell's Pan-European Digital Licensing Initiative. Pan-European digital licenses in Warner/Chappell's Anglo-American repertoire will now be available from the Spanish body. The PEDL, however, concedes nonexclusive rights over the Warner/Chappell Music catalog to collecting societies. The first societies to sign the initiative were the United Kingdom's MCPS-PRS Alliance, Germany's GEMA and Swedish body STIM earlier this year (Billboard.biz, Jan. 30), followed by France's Sacem in June. —*Howell Lewellyn*



For 24/7 global news and analysis, visit [billboard.biz/global](http://billboard.biz/global).

# The Customer Is Always Right

What Apple Understands But The Major Labels Don't

I've said it before and I'll say it again: The major labels will never succeed in selling directly to consumers until they embrace retail's most important axiom: "Give the customer what he wants."

Examples abound of the labels' seeming indifference to the consumer experience, such as releasing an album and then putting out a "deluxe" version months later with more songs in hopes of persuading consumers to buy the album again. Or releasing multiple "exclusive" versions of the same album at different retailers, forcing diehard fans to buy all of them for the obligatory bonus tracks or, as is probably more common, encourage them to download the exclusive tracks from peer-to-peer networks.

This attitude extends to the online market as well. One example: Atlantic Records' recent experiment with pulling Estelle's "American Boy" single from digital download stores (Billboard, Sept. 6). By doing so, the label effectively pulled her album "Shine" from Apple's iTunes store because of its policy of not bundling tracks as album-only purchases unless those tracks are exclusive to iTunes.

Consumers have spoken loud and clear: They want to be able to buy individual digital tracks. Just look at the numbers: 777 million digital tracks, or 77.7 million track equivalent albums, have been purchased so far this year in the United States, compared with 46 million digital albums during the same period, according to Nielsen SoundScan.



**Retail Track**  
ED CHRISTMAN

Itunes may be a powerful partner that can dictate pricing terms, but it is not a retail bully that gets into snits over label strategies. If it was, it would charge price and position for its front page. Sure, every major-label executive in the world is adamant that they won't let P&P migrate to the Internet. But I would bet that resolve would quickly crumble if competitors play ball on the day when iTunes starts charging for home-page placement.

Labels is being smart when it doesn't allow labels to bundle songs as part of album-only purchases. Apple can see that brick-and-mortar retailers are victims of the labels' cavalier attitude toward consumers, and it won't let the labels drag it down too. Apple has the power to look out for the consumer, which in turn means it's looking out for itself.

An Apple spokesman declined to comment. A Warner spokesman says that the company has "aggressively experimented with a variety of product windowing and bundling strategies uniquely tailored to each artist and their fan base in an effort to optimize revenues and promote long-term artist development."

It's perhaps also worth noting that Warner chairman/CEO Edgar Bronfman Jr. said during the 2006 Music Matters conference in Hong Kong that "new developments have made what was once feared as the death knell of the industry—the unbundling of the album—into the greatest opportunity the industry has ever had."

A final note on recent experiments with digital releases: Labels and some artists would prefer that consumers buy albums. On the other hand, many consumers only want to buy tracks. So why haven't we seen a compromise? That is, why hasn't anyone tried selling an album download that can't be purchased as individual tracks save for the single of the moment? That way, you satisfy casual fans who only want the single, and labels and artists preserve the integrity of an album.

Ironically, doing so would take us back to the days of vinyl 45s. But then, that dredges up the unhappy memory of how the majors phased out 45s during the '90s in order to drive album sales. Don't even get me started on that. —

For 24/7 retail news and analysis, see [billboard.biz/retail](http://billboard.biz/retail).

OCTOBER 11, 2006 | [www.billboard.com](http://www.billboard.com) | 15

So why did Atlantic pull "American Boy"? Because the track was selling far better than the album and the Warner Music Group imprint clearly wanted to boost sales of the latter. Atlantic's Estelle experiment

lasted almost three weeks, a digital take on something that harks back to when Led Zeppelin manager Peter Grant wouldn't let Atlantic release "Stairway to Heaven" as a single in 1972. Amazingly enough, some in the press saw

it as a Warner vs. iTunes gambit. Others suggested that the experiment was so short because iTunes had supposedly threatened to retaliate against WMG. But the experiment didn't end because iTunes was flexing its muscles. It ended because the label left an estimated \$150,000 on the table after pulling the "American Boy" single failed to drive sales of "Shine."

Labels is being smart when it doesn't allow labels to bundle songs as part of album-only purchases. Apple can see that brick-and-mortar retailers are victims of the labels' cavalier attitude toward consumers, and it won't let the labels drag it down too. Apple has the power to look out for the consumer, which in turn means it's looking out for itself.

An Apple spokesman declined to comment. A Warner spokesman says that the company has "aggressively experimented with a variety of product windowing and bundling strategies uniquely tailored to each artist and their fan base in an effort to optimize revenues and promote long-term artist development."

It's perhaps also worth noting that Warner chairman/CEO Edgar Bronfman Jr. said during the 2006 Music Matters conference in Hong Kong that "new developments have made what was once feared as the death knell of the industry—the unbundling of the album—into the greatest opportunity the industry has ever had."

A final note on recent experiments with digital releases: Labels and some artists would prefer that consumers buy albums. On the other hand, many consumers only want to buy tracks. So why haven't we seen a compromise? That is, why hasn't anyone tried selling an album download that can't be purchased as individual tracks save for the single of the moment? That way, you satisfy casual fans who only want the single, and labels and artists preserve the integrity of an album.

Ironically, doing so would take us back to the days of vinyl 45s. But then, that dredges up the unhappy memory of how the majors phased out 45s during the '90s in order to drive album sales. Don't even get me started on that. —

Introducing

Jalena



[www.myspace.com/jalenamusic](http://www.myspace.com/jalenamusic)  
[www.jalenarocks.com](http://www.jalenarocks.com)

## SUBSCRIBE TODAY!

Call: 1.800.562.2706  
Online: [www.billboard.biz/subscribe](http://www.billboard.biz/subscribe)

**Billboard**  
EXPERIENCE THE BUZZ

[www.billboard.com](http://www.billboard.com)  
[www.billboard.biz](http://www.billboard.biz)

### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

- Title of Publication: Billboard
- Publication No. D056-1000
- Date of Filing: Oct. 1, 2008
- Frequency of Issue: Weekly except for the last week in December
- No. of Issues Published Annually: 51
- Annual Subscription Price: \$299
- Complete Mailing Address of Known Office of Publication: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595  
Contact: Lena Tsui, 646-654-9884
- Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
- Full Names and Complete Mailing Address of Publisher, Editor and Managing Editor: Publisher: Howard Appelbaum, 770 Broadway, New York, N.Y. 10003-9595; Editor: William Worde, 770 Broadway, New York, N.Y. 10003-9595
- Owner: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
- Known bondholders, mortgagees and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: Nielsen Business Publications, 770 Broadway, New York, N.Y. 10003-9595
- N/A
- Publication Name: Billboard
- Issue Date for Circulation Data: Sept. 13, 2008
- Extent and Nature of Circulation:

	Average No. Copies Each Issue During Preceding 12 months	No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	30,144	29,944
B. Paid Circulation		
1. Mailed Outside-County Paid		
Subscriptions started on PS Form 3541	12,004	10,798
2. Mailed In-County Paid		
Subscriptions Started on PS Form 3541	0	0
3. Paid Distribution Outside the Mails including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS	9,649	10,324
4. Paid Distribution by Other Classes of Mail Through the USPS	10	9
C. Total Paid Distribution	21,663	21,122
D. Free or Nominal Rate Copies Incurred on PS Form 3541		
1. Outside-County Copies	290	265
2. In-County Copies	0	0
3. Copies Mailed at Other Classes	1,728	1,640
4. Free Distribution Outside the Mail	2,016	1,905
E. Total Free Distribution	23,679	23,027
F. Copies Not Distributed	6,465	6,917
G. TOTAL	30,144	29,944
H. Percent Paid and/or Requested Circulation	91%	92%
16. Publication of Statement of Ownership is required and will be printed in the Oct. 11, 2008, issue of this publication.		
17. I certify that all information furnished on this form is true and complete.		

Howard Appelbaum, Publisher



VENUES BY RAY WADDELL

## Name That Venue

Bank Deals Raise Uncertainty Over Naming Rights

Performance venues love blockbuster events, but not the kind that are currently affecting their naming-rights partners.

The stunning takeovers of big banks like Washington Mutual (WaMu) and Wachovia are forcing venues with long-term naming rights deals with these institutions to grapple with unexpected branding challenges. Some even face the prospect of losing a partner at a time when replacing one lucrative naming-rights deal with another could be a difficult task at best.

The WaMu Theater at Madison Square Garden in New York, the WaMu Theater at Qwest Field in Seattle, the Wachovia Center in Philadelphia and the Wachovia Arena in Wilkes-Barre, Pa., are among the venues being forced to deal with the fallout of the U.S. financial crisis.

Mergers, acquisitions and takeovers are nothing new, so name changes have become relatively common in this age of widespread corporate branding of venues. But millions of dollars are spent positioning and branding arenas and theaters, so a name change creates unwanted headaches.

"It's a difficult situation," says Bob Cavallari, senior VP of business development for Philadelphia-based facility management firm SMG, which runs the Wachovia Arena in Wilkes-Barre. "Any time you take a brand, an identity, and you change that identity, you cause confusion amongst the public. You really have to start spending some money to change the brand in consumers' minds."

For the Wachovia Center in Philadelphia, rebranding has become old hat. The building opened as the CoreStates Center in 1995 in a 29-year naming rights deal that brings in an estimated \$3 million per year in fees. CoreStates became the First Union Center in 1998 before being renamed Wachovia Center in 2003.

Branding efforts related to the name changes have cost about \$1 million each time, with the tab picked up by the banks that acquired the naming assets, according to Peter Luukko, president of Comcast-Spectacor, the Philadelphia-based management firm that runs the Wachovia Center.

"It's unbelievable how many times the name of your building is on, from signs in the facility to chairs, trash bins, napkins," Luukko says. Luukko says he's not sure what to expect in the wake of Citigroup's acquisition of Wachovia's retail banking assets. But he doesn't believe any of the previous name changes have cost the arena any business. "People come to see the Sixers, the Flyers, Bruce Springsteen, the Rolling Stones," he says. "They know where the building is."

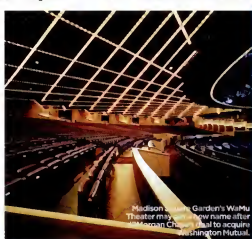
A Wachovia representative in Philadelphia

who oversees the Wachovia Center deal couldn't be reached for comment.

Rebranding a major venue is an effort that includes advertising and promotional efforts in addition to physical changes. Who pays for what is "completely dependent upon the deal," Cavallari says. "If it's a bankruptcy situation, the court will just reject that deal—it's done. It's over, it's gone. If it's a buyout, it becomes legal in nature."

The Theater at Madison Square Garden became the WaMu Theater at the Garden in 2007 in what was announced as a multiyear deal, although financial details weren't released. Following JPMorgan Chase's deal to acquire WaMu, Garden spokesman Barry Watkins released the following statement: "Today's news will have no impact on the operation of the WaMu Theater at Madison Square Garden or on our customers. We empathize with our business partner and its employees and, at the appropriate time, will speak with the proper people regarding the future."

Garden executives declined to comment



on the future of the WaMu Theater. JPMorgan Chase spokesman Joseph Evangelisti says, "It's in the very early days for us and we haven't made these decisions yet."

But it may well be that JPMorgan Chase considers having its name connected to such a high-profile venue in the country's largest market as more an asset than a liability. "You never know what these things will work out in the corporate boardrooms," SMG's Cavallari says. "Take Citibank's acquisition of the retail banking operations of Wachovia. Citibank may decide if they're going to flip those [Wachovia] branches to Citibank branches that having the naming rights on the buildings indeed enhances their ability to establish their brand in these . . . marketplaces."

Citigroup spokeswoman Christina Pretto says that Citigroup expects to complete its acquisition of Wachovia by the end of the year, noting that decisions on naming rights deals have "not yet been made and will be made in due course."

## BOXSCORE Concert Grosses

GROSS/ Units	ARTIST(S)	Attendance	Promoter
1 \$17,583,211 17,583,211	MADONNA, BOB SINCLAIR Madison Square Garden, New York, Sept. 27	139,163	Live Nation Global Touring
2 \$11,736,340 11,736,340	MADONNA, PAUL OAKENFOLD Madison Square Garden, New York, Sept. 27	71,349	Live Nation Global Touring
3 \$10,935,631 10,935,631	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	70,314	Live Nation Global Touring, Good News
4 \$9,530,440 9,530,440	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	75,637	Live Nation Global Touring
5 \$8,140,858 8,140,858	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	87,002	Live Nation Global Touring
6 \$6,717,734 6,717,734	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	80,588	Live Nation Global Touring
7 \$6,333,311 6,333,311	LACER, JOHN KOGERTY, KT TUNSTALL, SAM ROBERTS, RANDY Madison Square Garden, New York, Sept. 27	45,923	AEV Live, Donald A. Donald Productions
8 \$6,295,068 6,295,068	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	75,000	Live Nation Global Touring
9 \$6,148,086 6,148,086	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	47,368	Live Nation Global Touring
10 \$6,020,766 6,020,766	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	39,543	Live Nation Global Touring
11 \$5,713,966 5,713,966	MADONNA, BENNY BENASSI Madison Square Garden, New York, Sept. 27	57,690	Live Nation Global Touring
12 \$5,145,546 5,145,546	EAGLES Madison Square Garden, New York, Sept. 27	41,495	AEV Live
13 \$5,279,107 5,279,107	MADONNA Madison Square Garden, New York, Sept. 27	33,460	Live Nation Global Touring
14 \$4,941,980 4,941,980	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	50,143	Live Nation Global Touring
15 \$4,876,390 4,876,390	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	47,712	Live Nation Global Touring
16 \$4,650,327 4,650,327	MADONNA, ROBYN Madison Square Garden, New York, Sept. 27	38,014	Live Nation Global Touring
17 \$4,476,480 4,476,480	CELINE DION Madison Square Garden, New York, Sept. 16	26,291	Concerts West/AG Live
18 \$4,381,242 4,381,242	MADONNA, ROBYN Madison Square Garden, New York, Sept. 16	41,483	Live Nation Global Touring
19 \$3,605,330 3,605,330	CELINE DION Madison Square Garden, New York, Sept. 16	31,902	Concerts West/AG Live
20 \$3,586,095 3,586,095	CELINE DION Madison Square Garden, New York, Sept. 16	32,432	Concerts West/AG Live
21 \$3,463,063 3,463,063	MADONNA, ROBYN Madison Square Garden, New York, Sept. 16	42,824	Live Nation Global Touring
22 \$2,989,885 2,989,885	EAGLES Madison Square Garden, New York, Sept. 16	24,097	AEV Live
23 \$2,363,217 2,363,217	CELINE DION Madison Square Garden, New York, Sept. 16	16,292	Concerts West/AG Live
24 \$2,225,458 2,225,458	CELINE DION Madison Square Garden, New York, Sept. 16	16,845	Concerts West/AG Live
25 \$2,124,875 2,124,875	CELINE DION Madison Square Garden, New York, Sept. 16	14,590	Concerts West/AG Live, Casanova Atlantic City
26 \$1,959,845 1,959,845	CELINE DION Madison Square Garden, New York, Sept. 16	19,486	Concerts West/AG Live
27 \$1,486,401 1,486,401	CELINE DION Madison Square Garden, New York, Sept. 16	17,343	Concerts West/AG Live
28 \$1,339,218 1,339,218	CELINE DION Madison Square Garden, New York, Sept. 16	16,396	Concerts West/AG Live
29 \$1,083,896 1,083,896	CELINE DION Madison Square Garden, New York, Sept. 16	17,443	Concerts West/AG Live
30 \$1,081,045 1,081,045	JANET JACKSON, L. COLE E. Madison Square Garden, New York, Sept. 16	12,109	Live Nation
31 \$1,076,210 1,076,210	ANDREW FERNANDEZ Madison Square Garden, New York, Sept. 16	9,882	Live Nation, Live Event & Marketing Services, Intimate, Andrew Hewitt Co.
32 \$1,025,025 1,025,025	NEIL DIAMOND Madison Square Garden, New York, Sept. 16	11,710	Concerts West/AG Live
33 \$1,021,036 1,021,036	TOMMY RIVER, STEVE CARNE, UNDERWOOD DAUGHTERY & OTHERS Madison Square Garden, New York, Sept. 16	21,711	AEV Live, Concerts East
34 \$1,034,666 1,034,666	RASCAL FLATES, TAYLOR SWIFT Madison Square Garden, New York, Sept. 16	14,613	Live Nation
35 \$988,235 988,235	NEIL DIAMOND Madison Square Garden, New York, Sept. 16	11,557	Concerts West/AG Live





THE 2008 Billboard Concert Marketing & Promotion Award winner, The Roots, performing at the 2008 Billboard Concert Marketing & Promotion Award.

# Cast Your Ballot

Help Choose The Winner Of Billboard's Concert Marketing & Promotion Award

Vote. It's a matter of duty. Make sure your voice is heard and your opinion registered.

I'm talking, of course, about the second annual Billboard Concert Marketing & Promotion Award. The award, the only Billboard touring award determined by popular vote, was created to acknowledge a key segment of the music business—a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved.

The site ([billboard.com/vote](http://billboard.com/vote)) is live now and voting is open until Oct. 31. Our original intent with this award remains the same: to acknowledge the specific success of sponsorships and promotions in this market segment. We want votes from people in the music and marketing businesses, as well as fans and industry observers. Many thousands have voted already. The winner of the 2008 Billboard Concert Marketing & Promotion Award will be announced at the Billboard Touring Conference & Awards, set for Nov. 19-20 at the Roosevelt Hotel in New York.

The winner of last year's inaugural award was Jeep's sponsorship of the **Tim McGraw/Faith Hill** Soul 2 Soul II tour, which achieved all of the above. And it was also the highest-grossing tour in country music history.

Our seven finalists this year are Guerilla Union Presents **Rock the Bells**, Powered by SanDisk; **Crüe Fest/Rock Band**; the Vans Warped tour, presented by AT&T; the Rockstar Energy Drink Mayhem tour; Blackberry Presents **John Mayer**; the **Jonas Brothers** Burning Up tour, sponsored by Burger King; and Corona Extra Presents the **Kenny Chesney** Poets & Pirates tour.

A panel of Billboard editors and industry experts came up with our list of nominees after reviewing tour title sponsorships, venue naming rights deals, touring artists' endorsement deals, single-show sponsorships, festival sponsorships, examples of multifaceted tour sponsorship integration and other deals, as long as they pertained to live performances that took place between January and September 2008.

Tour sponsorships have evolved mightily since Joan Jett's \$500,000 to sponsor the **Rolling Stones'** 1981 Tattoo Tour, moving

from simply a paycheck for "presents" designation to today's multitermed, multimedia partnerships that allow artists, venues and events to sink more dollars into production and presentation and give fans an opportunity to interact with artists in new and unique ways.

The stigma associated with corporate sponsorships (remember **Neil Young's** "This Note's for You"? ) has largely been lifted. The longest-running festival tour at 14 years and counting is also the longest-running tour sponsorship deal, the Vans Warped tour.

This is not a coincidence. Despite what hardcore purists would scream from their pulpits, music fans in general really don't have a problem with most sponsorships as long as a) they're not beaten over the head with them; b) they don't feel they're being pandered to; and c) it's a sponsorship that makes sense in terms of lifestyle and imaging.

Oh, yeah, and fans love free stuff too. Different genres and events require different approaches. Bonnaroo is different from the Virgin Mobile Fest, a **Jonas Brothers** tour is different from Crüe Fest, and the professionals are very good at determining which approach works best.

Live music sponsorships are highly effective at reaching consumers in a very targeted and efficient manner. That's why brands keep coming back. North American-based companies will spend an estimated \$1.04 billion to sponsor music venues, festivals, tours and concerts this year, up 4% from \$1 billion in 2007, according to research by Chicago-based IEG Sponsorship Report, which tracks sponsorship spending. Heading into this year's uncertain economy, spending had been tracking at double-digit increases for several years.

The best live music sponsorships provide added value to fans, showcase staff fans are interested in and improve the overall concert experience. The finalists for the 2008 Billboard Concert Marketing & Promotion Award succeeded in these efforts by achieving a clearly defined marketing goal in a quantifiable way.

So join us in recognizing the most successful tour sponsorship of the year by casting your vote.

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring)

# RULE the ROAD

## BILLBOARD TOURING CONFERENCE & AWARDS SPECIAL FEATURE

This special touring feature will highlight:

- Hot industry topics and trends
- The finalists for the coveted Billboard Touring Awards—Honoring the industry's top artists, venues and professionals, based on the Billboard Boxscore chart and on actual box office
- The 2008 Billboard Legend of Live, Humanitarian and Road Warrior Award recipients
- The Billboard Concert Marketing & Promotion Award finalists
- and MUCH MORE!

**Advertise NOW to reach the most successful promoters, agents, managers, venue operators, sponsors, digital music executives, merchandising companies and production professionals in the touring business!**

## Bonus Distribution Billboard 5TH ANNUAL TOURING CONFERENCE & AWARDS

November 19-20, 2008  
The Roosevelt Hotel, NYC

Attended by the key decision makers driving the touring industry!

**ISSUE DATE: NOVEMBER 22**  
**AD CLOSE: OCTOBER 29**  
**ART CLOSE: NOVEMBER 4**

TO ADVERTISE OR FOR EVENT SPONSORSHIP INFO, CONTACT:

Cynthia Mallow  
615.352.0265  
[cmallow@comcast.com](mailto:cmallow@comcast.com)

Lee Ann Photoglo  
615.376.1931  
[laphotoglo@gmail.com](mailto:laphotoglo@gmail.com)

For more information on the 5th annual Billboard Touring Conference & Awards, visit: [www.billboardevents.com](http://www.billboardevents.com).

# Vallenato On The Road

Sony BMG Puts Celadón-Zambrano On U.S. Tour

Vallenato, the traditional, accordion-anchored music of Colombia's Caribbean coast, has long been seen as a poor cousin of tropical music in the United States.

Although vallenato's influence can be heard in many Latin music recordings, the music in its traditional form is very much a niche genre in the States.

Now, Colombian vallenato duo Jorge Celadón & Jimmy Zambrano are embarking on an unprecedented 16-date romp that is the most extensive U.S. vallenato tour in recent memory,

and the only tour that's taking this music to theaters.

The *Que Bonita Es Esta Vida* (This Life Is Beautiful) tour, named after Celadón and Zambrano's hit song of the same name, kicks off Oct. 3 with a concert at the Arshat Center in Miami that will include a symphony orchestra. The tour then moves on to other locales with Celadón's and Zambrano's 14-piece band.

It's the most ambitious tour to date to be produced and promoted by Day One Entertainment, the artist develop-

ment arm of Sony BMG Latin.

"We've long been discussing taking vallenato to another level," Sony BMG VP of tropical promotion Carlos Paraz says, "to take it out of the nightclubs and expand it. We saw it not only as a way to promote Jorge and Jimmy, but also to open up the doors for the genre here."

Sony BMG has long been the major with the largest vallenato presence in Colombia, with a roster that includes such stalwarts as Diomedes Díaz and Bimbo Díaz.

But with Celadón and Zambrano, the label has tapped into a youthful audience that has embraced the genre and given it new life. Their song "Que Bonita Es Esta Vida," an uplifting anthem that extols the joys of life, spent 50 weeks at No. 1 on Colombia's vallenato chart and 10 weeks at No. 1 for all genres, according to B&V Marketing, which compiles Colombia's radio charts.

The wave of popularity came hand in hand with a recent surge of Colombian patriotism. After former Colombian presidential candidate Ingrid Betancourt and 14 other hostages were rescued in July after more than six years of captivity, they said during their first press conference that they would celebrate with "Que Bonita."

In the States, Celadón and Zambrano don't enjoy nearly the same kind of mainstream popularity: The duo's newest single, "Me Vio Llorar," peaked at No. 30 on Billboard's Hot Latin Songs chart and at No. 4 on the

tropical airplay chart.

But the pair has been patiently and steadily building up a fan base through the years by playing clubs and nightspots.

An extensive tour may be a bit of a gamble. Day One execs say, but they're looking at long-term benefits as the artists' partners in this venture. "We were looking at growing this act," Sony BMG's Perez says.

Although Day One is promoting and producing the shows, it has hired Carlos Orjuela, owner of Orjuela Music Agency, to book the tour.

Orjuela, who has long worked with Colombian acts in the States, sees an opportunity to expand the audience for vallenato without forgetting its populist roots. "The transition can work, as long as we don't forget this is popular music," Orjuela says.

A place like House of Blues, for example, provides for a top-quality show with good sound but also allows fans to dance.

"I really think these fans want to hear the music in places they feel safe in," Orjuela adds.

The tour follows the May U.S. release of "De lo Nuevo lo Mejor," an album that includes eight hits plus three new songs. Among them, the single "Me Vio Llorar" was recorded in its original vallenato version and as a bachata version with Héctor "El Torito."

"Prior to this, our promotion [in the States] was very timid," Celadón says. "We needed that label support, and now we have it."



For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

JIMMY ZAMBRANO, left, and JORGE CELEDÓN



## Latin Notes



don't forget this is popular music," Orjuela says.

A place like House of Blues, for example, provides for a top-quality show with good sound but also allows fans to dance.

"I really think these fans want to hear the music in places they feel safe in," Orjuela adds.

The tour follows the May U.S. release of "De lo Nuevo lo Mejor," an album that includes eight hits plus three new songs. Among them, the single "Me Vio Llorar" was recorded in its original vallenato version and as a bachata version with Héctor "El Torito."

"Prior to this, our promotion [in the States] was very timid," Celadón says. "We needed that label support, and now we have it."



For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

## EN BREVE

### NEW K-PAZ MATERIAL COMING

Disa Records will release an album of previously unheard songs by K-Paz de la Sierra Oct. 14, as well as separate DVD containing videos by the group and a documentary about its slain lead singer Sergio Gomez. The album, "Una Historia," will feature duets with Los Horoscopos de Durango and Liberación vocalista Juan Taveras, as well as a Spanish version of "Wolwe," a new Christmas song and early tracks later made famous by Grupo Montez de Durango. The album and DVD will be available through traditional retail and via direct-marketing TV spots. Gomez was murdered Dec. 2, 2007. Year-to-date through the week ended Sept. 21, K-Paz de la Sierra had sold 322,000 copies of its various albums in the United States, compared with 242,000 for all of 2007, according to Nielsen SoundScan.

—Ayala Ben-Yehuda

### MADONNA ADDS LATIN AMERICAN DATES

Following three sellouts of Madonna's Sticky & Sweet concert at Buenos Aires' River Plate stadium, promoters Live Nation and Time & Fun have added a fourth show at the Argentine capital's venue, The Dec. 3 date follows the announcements of a second date in Rio de Janeiro; a third São Paulo, Brazil, date; and a second show in Santiago, Chile. Madonna's Mexico City dates Nov. 28-29 have also sold out. Sticky & Sweet is Madonna's first tour in the region since 1993's *Gilra Show Tour*. Asked if sponsor prasas (such as the ones for Citibank customers) were responsible for the speedy sellouts in Latin America, Live Nation global touring chairman Arthur Fogel says, "Everything helps, but the reality is that it's her that's selling the tickets, not them. The fact that she is so big and hasn't been there in so long is really the reality of it all." In Mexico, about 70% of tickets were sold online, a proportion much closer to North American online sales than in the rest of Latin America, where Fogel estimates that less than half of the Sticky & Sweet tickets were sold online.

—ABY

## THE BILLBOARD Q&A?

Celebrity impersonator Gilberto Gless is known to the public for performing as Vicente Fernandez, Marco Antonio Solís and Luis Miguel, among other famous singers on Univision and on Telesistema. But Gless' career as a songwriter has advanced on the heels of two hits since last year: *Conjunto Primavera's* "Ese" and *Pedro Fernandez's* "Amiga Por Favor." Gless spoke to Billboard about the intersection of his two careers before his five-city U.S. tour was set to begin Sept. 26.

**Among Vicente Fernandez, Marco Antonio Solís and Luis Miguel, who's the most fun to imitate?**

In terms of fun, it would be Vicente, because he's a very Mexican personality. He has a lot of sayings that Mexican people like and recognize as their own... he'll translate and start to say things a little off, and those in the U.S. know how to say it right, but it makes them laugh because he's saying it wrong.

**Does the habit of imitating artists help your writing?**

The act of doing impressions got me to sing different genres, because I had done impressions of ranchero artists, pop artists, grupero and salsa artists, all types of music. As a songwriter it helps me to know more or less how to do each of the genres. I did it thinking about the way each artist sings, in such a way that when I have a song, I think, "How would Pedro Fernandez sing it?"... you have to synchronize yourself with the personality and put yourself in their shoes and in their way of composing.

**Who are you writing for now?**

We're talking to Pedro for his next album and [working on] some songs for Conjunto



GLESS

Primavera. Margarita, the goddess of the cumbia... I have some songs for her. We have three cumbia groups [released by Disa/Universal] that we're producing. One is called Cumbia Zero, one is called Cumbia Na Na Na,

and one is called Cumbia Che. Na Na Na is a mix of two countries: the girl who sings is from Costa Rica and the boy is from Argentina. Cumbia Che is from Chihuahua... Cumbia Zero are from Mexico, many of them from Mexico City.

**Parts of your songs have been used as music cues on telenovelas. Are you planning on writing original music for TV?**

I'm working on that... in Mexico, after the national Tico Day was implemented. And the song they used for Tico Day was mine.

—Ayala Ben-Yehuda

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! [Billboardenespanol.com](http://Billboardenespanol.com)



# Tape Echo

Specialty Labels Keep Cassettes Alive

I spent much of the '90s listening to musicians was nostalgic about vinyl. Every time I turned around, **Eddie Vedder** was penning an ode to LPs, or **Neil Young** was spouting off about the superior sound quality of the big dark slabs. And sure enough, while it did take a little while, vinyl came back. College kids bought turntables and raided their parents' collections, and it appeared the circle was complete.

Around the same time vinyl started coming back in a big way, I noticed something else—people my age were talking an awful lot about cassettes. Books like **Rob Sheffield's** *Love Is a Mix Tape* and **Thurston Moore's** *Mixtape: The Art of Cassette Culture* began showing up at Urban Outfitters, and sites like "Cassette From My Ex" launched with tales of teenage love gone horribly wrong when someone misjudged the timing and cut off the end of a track. And I knew something was up when I started getting

cassettes, the rest of the majors are following suit, and most of cassette manufacturer Pack Central's customer base comprises prisoners.

But many in the indie community, specifically the experimental noise and freak folks followers, would beg to differ with those who think that cassettes are dead.

"In the last five years, I've seen a big resurgence in cassette sales," says **Angela Sawyer**, owner of Weirido Records in Somerville, Mass. "We don't stock

a ton of tapes, but what we do have turns over very quickly." Sawyer attributes the rise in tape sales to the growth in popularity of noise music, a genre with a rich cassette culture dating back to the '70s.

"Most of the tapes are pressed in very limited runs and distributed person to person," Sawyer says. "Sales of these are pretty much off the grid. A run of 100 tapes is considered huge; most of the time we're talking about 10 or 20 copies of a recording."

Sometimes putting out a limited run of tapes can be lucrative—just ask **Erik Gage**, whose Gnar Tapes label released nine copies of a recording by acclaimed Portland, Ore., ambient act **White Rainbow**. Although the tapes cost very little to manufacture, Gage

**JON MANNING** runs **Lost Sound Tapes**, which releases albums on cassette by a roster of indie acts, including his own band, **Blanket Truth**.

press releases about "tape labels." Maybe vinyl had finally jumped the shark, and magnetic tape was due for a return.

Officially, tapes aren't taking over the market—274,000 prerecorded cassettes were sold in 2007 in the United States, which equals 0.05% of all album sales, according to Nielsen SoundScan. As **Ed Christman** pointed out in his July 26 *Retail Track* column, Universal Music Group and Sony BMG have stopped manufacturing

was able to sell copies for \$20 each. Considering that Gage pays the same amount for 100 blank tapes, that's a pretty fat profit on each cassette.

Of course, Gage's **White Rainbow** tape prices are rare: a more common price is something in the \$3 range, which is the average price of a tape release by **Jon Manning's** *Lost Sound Tapes* label. For Manning, who has released 14 albums, tapes represent a unique user experience. "Handmade tapes express a direct human involvement in the project and encourage the listener to become the creator," he says. "Not only do the listeners have ears and eyes to absorb the music and the package as a whole, but they have hands capable to create their own projects, and we want to make sure that they realize that."

As far as the issue of many listeners not having cassette players anymore, Manning says that hasn't been a huge hurdle. "Anyone can go buy a boombox at Goodwill for five bucks," he says. Manning has also experimented with pressing CD-Rs of recordings and selling tapes and CDs of the same album in a package.

"Tapes are also more tangible than CDs, in my mind," Gage says. "And they're definitely more tangible than an MP3: when my iPod broke, I just gave it up and went back to tapes."

For the time being, neither Gage nor Manning has been able to quit his day job, and both admit that running a tape label isn't a road to riches. But both also insist that cassettes are making a comeback, and Gage is already expanding his executive ranks in preparation. "I quit smoking pot last week and made my roommate my VP," he says. "I'm going to make sure Gnar Tapes gets big."

## The Indies

CORTNEY HARDING



**blz** For 24/7 indie news and analysis, visit [billboard.biz/indies](http://billboard.biz/indies).

Join the celebration as **LARAS** (The Latin Academy of Recording Arts & Sciences, Inc.) presents the 2008 Latin GRAMMY® Awards on November 13.

**Advertise in the Latin GRAMMY® Awards program guide, distributed to 10,000 VIP industry attendees.**

This is your chance to congratulate Gloria Estefan and all of the 2008 nominees!

**Ad Close: October 15**

**TO ADVERTISE, PLEASE CONTACT:**

**BILLBOARD**, 770 BROADWAY, NEW YORK, NY 10003

**INDUSTRY:** Gene Smith • 973.746.2520 • [billboard@genesmithenterprises.com](mailto:billboard@genesmithenterprises.com)  
Marcia Olival • 305.864.7578 • [marciaolival@yahoo.com](mailto:marciaolival@yahoo.com)

**TOURING:** Cynthia Mellow • 615.352.0265 • [cmellow@comcast.net](mailto:cmellow@comcast.net)

**Billboard**  
EXPERIENCE THE BUZZ



DIGITAL BY ANTHONY BRUNO

## What Difference Does It Make?

Nevermind The Naysayers—Ditching DRM Was A Game-Changer

It seems the debate over digital rights management just won't go away.

Having abandoned the DRM religion they once clung to so feverishly only to embrace the platform-agnostic nature of an unprotected digital sales environment, the major labels are now wondering whether the move even matters, given the virtually nonexistent effect on digital sales so far.

Summing up the state of the debate is Warner Music Group chairman/CEO Edgar Bronfman Jr. who, speaking at Goldman Sachs' recent Communicapia conference, noted that "DRM on the download business hasn't really moved the needle, frankly. Growth trends haven't changed [for] DRM or DRM-free."

One theory behind the decision to abandon DRM was that the restrictive technology inspired music fans to go elsewhere to acquire digital files—namely, peer-to-peer networks. But without a noticeable bump in digital downloads or measurable slack in P2P usage now that DRM-free music is widely available on various services, the pundits now argue that DRM—or lack thereof—doesn't have any impact on purchasing decisions.

But it wasn't until January that Sony BMG became the last of the major labels to announce that it would offer DRM-free downloads. And there are two other key points to keep in mind before hastily dismissing the importance of ditching DRM.

First, to truly gauge digital music sales, labels and their retail partners need to do more

than simply drop usage restrictions on song downloads. They also need to add other features, like song lyrics, and get more creative with pricing. Competing with free ain't easy.

The second argument speaks to a bigger picture. The fact that DRM is not an overt factor in purchasing decisions doesn't mean selling music without DRM isn't important. Not by a long shot.

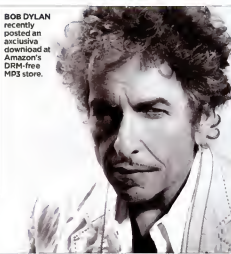
Too much of the discussion about the impact of DRM-free sales focuses on Apple's iTunes store. Not that it should be ignored—iTunes accounts for about 70% of U.S. digital music sales, and it is unlikely anyone will unseat it anytime soon. Moreover, iTunes users have very little about the fact that iTunes downloaders don't universally compatible, as it doesn't affect them so long as they remain within the Apple ecosystem—an environment many are perfectly content with.

But DRM-free music wasn't about boosting sales on iTunes. It was about enabling other services to sell music that can be played on the only handheld music player that matters—the iPod. Those who say competing services aren't necessary because iTunes already does the job so well are being short-sighted. Apple won't dominate the digital entertainment landscape forever.

Labels had previously insisted that DRM restrictions enabled new revenue models, such as subscription services like Rhapsody and Napster, which created their businesses around DRM technology.

In today's secular environment, the lack of DRM is a sim-

BOB DYLAN recently penned an exclusive download at Amazon's DRM-free MP3 store.



ilar business-model enabler. Take Amazon. In less than a year, it has carved out a digital-music market share to the United States of around 8%, according to various analyst estimates. And it has done so largely by expanding the market rather than stealing customers from Apple.

And Amazon stands to increase that share through new partners like MySpace Music and T-Mobile. Music fans may not care about DRM when making a purchasing decision, but brands surely do when making a partnership decision.

Representatives at MySpace and Rock Band franchises are working on plans to let gamers keep a version of any song downloaded for free of their game so they can play them on their computer or MP3 players. Off-the-shelf mobile music services that to date have focused only on ringtones are eyeing the launch of full-song download services before the end of the year. Other social networks will soon want to include one-click purchases of their streaming music.

Initiatives like these require music retail partners, and without any DRM on a la carte downloads, iTunes is no longer the only game in town.

Will Amazon's deal with MySpace by itself make much of a difference? Unlikely, just as any other single deal won't by itself move the needle. But start stacking these deals together and you start talking about real momentum. Individually, their sales will be dwarfed by iTunes. Collectively, however, there's an opportunity for real market share.

But the fact that Amazon can sell DRM-free music isn't the only reason it landed those deals. Being DRM-free just cleared the way to see other advantages of working with Amazon—such as its pricing scheme, its robust open developer program and the more than 81 million people with

their credit card information stored in Amazon accounts. As enticing as these benefits are, none would make a difference if Amazon could not sell tracks that worked on the iPod.

Expect other DRM-free retailers to play a big role with other partners in the near future as well. Sources say the developers of the "Guitar Hero" and "Rock Band" franchises are working on plans to let gamers keep a version of any song downloaded for free of their game so they can play them on their computer or MP3 players. Off-the-shelf mobile music services that to date have focused only on ringtones are eyeing the launch of full-song download services before the end of the year. Other social networks will soon want to include one-click purchases of their streaming music.

## BITS & BRIEFS

### NUTSIE ON ALLTEL

Wireless operator Alltel has adopted the nutSIE music application from Mellodeo—a service that lets users listen to their iTunes music libraries and playlists via mobile phones. The service streams music from users' iTunes library to their cell phone, so no file transfer is necessary. It also allows users to share playlists with friends who use nutSIE and lets them listen to recommended music based on playlists and suggestions from nutSIE staff. Ten Alltel handsets are compatible with the service at launch. The service costs \$5 per month or \$20 per year.

iTunes' main page, enabling users to quickly find an artist's profile page. It will also add its artists' info to the iTunes database. Additionally, Pure Play Music will list links to all four digital retailers from each artist profile on its site.

### ARTS+LABS LAUNCHES

The Songwriters Guild of America has joined forces with various technology and entertainment companies as a founding member of new Internet advocacy group Arts+Labs. The group formed to ensure that artists can safely share their work online in a manner that compensates them, as well as inform and educate consumers about the availability of authorized entertainment content on the Internet. Other members include AT&T, Comcast, NBC Universal, Viacom and Microsoft. The group's co-chairmen are former White House press secretary to president Bill Clinton Mike McCurry and former songwriter and newspaper editor Mark McKinnon.

### DIY TO ITUNES

DIY artists site Pure Play Music will begin distributing music posted to the service to digital music retailers and such subscription services as Napster, Amazon, eMusic and iTunes. Pure Play has a catalog of about 1.5 million tracks from some 6,000 members each spending 42 cents. Pure Play will get a link back to its Web site on

## HOT RINGMASTERS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	8	1. <b>WHATEVER YOU LIKE</b>	DAVID NENN
2	2	10	2. <b>CAN'T BELIEVE IT</b>	DAVID NENN
3	3	11	3. <b>PAPER PLANES</b>	DAVID NENN
4	4	7	4. <b>MY LIFE</b>	DAVID NENN
5	5	4	5. <b>SO WHAT</b>	DAVID NENN
6	6	5	6. <b>MISS INDENTENT</b>	DAVID NENN
7	7	13	7. <b>MRS. OFFICER</b>	DAVID NENN
8	8	7	8. <b>THE BOMB</b>	DAVID NENN
9	9	16	9. <b>ADICED</b>	DAVID NENN
10	12	15	10. <b>BARTENDER SONG</b>	DAVID NENN



Katy Perry's "Not a Girl" vaults 25-12 in its third week on the list. "Cold" with bonus, 28th, is the follow-up to "I Kissed a Girl," a former No. 1 currently at No. 15.

11	11	1	11. <b>LIVE YOUR LIFE</b>	DAVID NENN
12	12	3	12. <b>HOT N' COLD</b>	DAVID NENN
13	13	9	13. <b>OSTURBIA</b>	DAVID NENN
14	14	16	14. <b>GOT MONEY</b>	DAVID NENN
15	15	20	15. <b>I KISSED A GIRL</b>	DAVID NENN
16	16	23	16. <b>NEED U BAD</b>	DAVID NENN
17	17	17	17. <b>PUT IT DOWN</b>	DAVID NENN
18	18	9	18. <b>FALL FOR YOU</b>	DAVID NENN
19	19	11	19. <b>IN THE AYER</b>	DAVID NENN
20	20	8	20. <b>JOHNNY &amp; JUNE</b>	DAVID NENN

Billboard Hot 100 chart. \* denotes new entries. \*\* denotes re-entries. Source: Nielsen SoundScan. © 2006 Billboard. All rights reserved.

## SING OUT

The Memorex SingStar karaoke system allows users to sing along to any music stored in their iPod or other MP3 player. The integrated microphone and mic stand includes an Auto Voice Control feature that strips out the original song vocals so users can belt it out on their own. It also includes vocal effects like echo as well as an optional second input for duets.

The stand comes with two 4-inch speakers and can accept any device with a standard 3.5mm headphone connection. It will hit Wal-Mart shelves in November for a suggested price of \$70.



—AB



# Stepping Out

Puma Embraces Music Branding

German athletic footwear maker Puma has recast itself in recent years as a cool, fashionable alternative to its larger and better-known rivals Nike and Adidas.

As part of its most recent efforts to broaden its customer base, the company has been making more conspicuous use of music in its branding.

Earlier this year, Scottish singer/songwriter **Paolo Nutini** was featured in a global commercial for Puma's Runway collection, performing his song "New Shoes" while wearing, natch, Pumas.

Around the same time, the company released a line of shoes tied to seminal hip-hop show "Yo! MTV Raps," which used the program's distinctive design elements on the sneaker's tongue. That line followed a collection of branded shoes

by **Ed Lover & Doctor Dr.**, **Big Daddi Kane**, **Doug E. Fresh** and **MC Shan** that was released in September 2007.

And when "Project Runway" winner **Christian Siriano** designed a dress for U.K. R.&B. artist **Estelle** made en-

tirely from Puma athletic apparel, she wore it to her record release party.

Nike and Adidas have long defined their images in part through their use of music in innovative advertising and marketing campaigns. While Puma is hardly new to the business of incorporating music into marketing, its recent initiatives seem to reflect a heightened appreciation for the power of a good song.

The company put out a limited-edition shoe line designed by electronic

tronic artist **MSTRKRFT**. It has featured rapper **Ludacris** in TV ads and sold a Ludacris-branded shoe. It's been a major advertiser on the online ad-supported label RCRD LBL since its launch last fall. And it's been sponsoring music festivals in Europe.

It's all part of CEO **Jochen Zeitz's** long-term strategy to build what had been a troubled company that flirted with bankruptcy in the early '90s into a hip lifestyle brand.

"When they resurrected themselves

Puma has bankrolled a music video for **THE MORNING BENDERS** and has hosted several in-store performances by the band.



a few years ago, they used retro-inspired stylings," NPD Group chief retail analyst **Marshall Cohen** says. "It was a melding of old and new, music and fashion."

Puma's most recent music affiliation is with **the Morning Benders**, an indie band on +1 Records. In September, the group released a video for the song "Damn It Anna" paid for by Puma, a first for the company.

Puma music marketing manager **Ryan Ayanian** reached out to +1 Records owner **Jonny Kaps** earlier this year, seeking a band to partner with.

Ayanian was familiar with the Morning Benders and their conversation led to the band playing several in-store dates.

For the subsequent video, "they called me and said they wanted to do an ad campaign with Nylon magazine, which would mean an ad in Nylon and free video," Kaps says. "I said I would love a free video but I don't want it to be a Puma ad. If the kids decide to wear Puma in it, that's cool."

The "kids" ultimately did wear Pumas. The video premiered on Nylon's YouTube channel, was posted on MySpace Music's home page in June

and will be serviced to music video channels, Kaps says.

"I haven't said no to anything yet because they only come to me with cool stuff," he says. "Some of the problems that can happen with brands come when they don't regularly deal with brands."

For Puma, such partnerships offer a way to reach an audience that isn't following traditional media quite as closely as earlier generations.

"The band is young, talented, and their following maps really well to ours," Puma North America VP of marketing **Barney Waters** says. "Music is so important to our audience and so we try and find ways to communicate our brand through music, rather than just traditional media."

As to whether the brand will ever be cool, the company's efforts seem to be paying off. If getting people to wear a band's branded shoe to the act's concert counts as cool, "[MSTRKRFT] have a huge following," Waters says, "and it's got to the point where people in the crowd hold up their Pumas at their shows."

\*\*\*



**With The Brand**  
KAMAU HIGH

For 24/7 branding news and analysis, see [billboard.biz/bnews](http://billboard.biz/bnews)

**Billboard**  
**digital music**  
**LIVE!**

The Exclusive Digital Music Track of

2009 CES  
INTERNATIONAL  
CONSUMER ELECTRONICS SHOW

SPONSORED BY  
CEA

## A Download on the Digital Music Revolution

Billboard's Digital Music Live! offers insight from industry insiders on the digital transformation of the music business including: new music services, social media, ad-supported free streaming revenue models, digital DIY artist services and more. This one-day event – **THE EXCLUSIVE DIGITAL MUSIC TRACK OF CES** – features compelling keynote interviews and panels discussions with managers, record label executives, artists, investors and their technology partners.

Join Billboard to Learn From and Network with the Best in the Digital Music Business!

**JANUARY 7, 2009**  
**LAS VEGAS CONVENTION CENTER**

**\$249**  
Earlybird Rate  
REGISTER BY  
NOV 14

Registration: **Brittany Davies** 646 654 4643 • [Brittany.Davies@Nielsen.com](mailto:Brittany.Davies@Nielsen.com)  
Sponsorships: **Matt Carona** 646 654 5115 • [MCarona@Billboard.com](mailto:MCarona@Billboard.com)

[www.BillboardEvents.com](http://www.BillboardEvents.com)

TV BY KAMAU HIGH

# UNIVERSAL 'REDEMPTION'

Fuse Uses TV Show To Launch  
Imprint With Geffen

Geffen Records will play an integral part of music network Fuse's upcoming reality show "Redemption Song," Billboard has learned.

Slated to debut Oct. 29, the hour-long, eight-episode series is hosted by WWE wrestler—and lead singer of heavy metal band Fozzy—Chris Jericho. The show chronicles the lives of 11 contestants as they master the intricacies of the record business.

Geffen Records chairman Ron Fair, along with other members of his executive team, will appear on the show and act as mentors to the contestants.

The show will have permanent judges. Instead, a mix of Universal artists and executives will appear, including Geffen video commissioner Nicole Ehrlich, Geffen marketing director Andrew Flad, Geffen A&R rep Erica Grayson, Interscope/Geffen/A&M Records VP of video promotion and strategic marketing Lisa Frank, former "N Sync

member Chris Kirkpatrick and Geffen artists Kardinal Offishall and Mya.

The prize is a contract with Geffen Records to record a song and shoot a video. The single will be released on Fuse's newly launched imprint with the label, Fuse/Geffen Records, and will be put into heavy rotation on the music channel.

The contestants will compete in such tasks as how to hit marks onstage and how to deal with the media, as well as prepare for the physical rigors of performing. Given the state of the business, one task surprisingly absent is financial management. "We'll save that for next season," says Eric Sherman, president of the New York-based channel.

The contestants on the show—who are all women—previously have attempted to make it in the music business. One of them is Angelica Ross, a former child actress whose singing career was derailed due to drugs.

Ten of the 11 cast members of Fuse's show "Redemption Song," who will battle it out for a Fuse/Geffen record deal.



"These are people battling demons," Fair says. "Let's just say that there's a lot more potential for emotions to run high when you [get] a lot of girls with pasts and tell them to battle it out."

The show will have a high-profile advertising campaign from New York ad agency the Brooklyn Brothers and Fuse's internal advertising team; Sherman puts the cost "in the seven figures." It will consist of TV spots on network and cable, as well as billboards, print and radio.

Having Jericho, who has a rabid fan base in the wrestling world, as a host is also likely to draw curious viewers. "I knew of Chris Jericho as a member

of Fozzy before I knew he was on the WWE," Sherman says. "I knew how knowledgeable he is about music and how dedicated he is to his music."

Now that Fuse has its own imprint the network may consider releasing other music through it. "We see the other music as a natural extension of the show. We reached out to a number of labels but Geffen had the most enthusiastic ideas," Sherman says. "I could see other bands coming out on the imprint."

And similar to the way that VH1's "Flavor of Love" has seen numerous characters spun off into their own shows, Sherman says that the same thing could happen with "Redem-

tion Song." "If one contestant pops we could spin off a show about them," he says. "We could see this as a franchise with legs for Fuse."

While well-known in the music business for his work with Christina Aguilera, Vanessa Carlton and Fergie, Fair may be more familiar to TV viewers for his similar role on the CW's "The Pussycat Dolls Present: Girlicious." On that show, he, along with Pussycat Dolls founder Robin Antin and rapper Lil' Kim, judged a group of women competing to be in the group Girlicious. "I'm like the legit guy from the business who is going to make or break their hopes and dreams," Fair says.



At the Zomba/Hitz signing are MICKEY "MEMPHITZ" WRIGHT, seated at left with BMG Label Group chairman/CEO BARRY WEISS. Standing, from left, are BMG execs PAMELA GRAY, MICHAEL NEWMAN, DEANE MARCUS, IVAN GAVLIN and TOM CARRABBA, Hitz Committee Entertainment president GLENN DELGADO, and BMG execs PETER THEA and DAN ZUCKER.

is due Nov. 11 via Konvict/Jive. First single "Can't Believe It" is No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart this week.

"This deal is great because Zomba hasn't done a joint-venture deal with an A&R before and it really shows their level of commitment," Hitz president/COO Glenn Delgado says. "It's also probably the new direction of the music business. Independent companies are going to have to partner with labels for ancillary rights like publishing."

A veteran A&R exec at another major adds, "You're going to see a lot more of these deals. It's an easy way to have an A&R source without having to pay a lot for it."

Delgado, who met Wright while the Jive executive was interned at Arista Records, says the company's main goal was to release artists in a timely fashion. "We are also going to sniff and now have three positions open in marketing, creative and mixshow promotion," Delgado says.

Wright says that while Hitz' current artists are primarily from the South, the Memphis native is open to artists from diverse backgrounds. "From my success with T-Pain, I've learned that if the music is there, eventually the public will listen," Wright says.

BY HILLARY CROSLY

# Hitz In The Family

Jive Takes Equity Stake In A&R Man's Imprint

While 360 deals are almost standard for new artists, independent label partnerships have largely remained within the realm of marketing and distribution deals. However, Zomba has taken a page from Live Nation's playbook and inked an all-inclusive, multiyear joint-venture deal with Jive VP of A&R Mickey "Memphitz" Wright and his Hitz Committee Entertainment.

Formed in 2003, Hitz will now encompass

a record label, music production, music publishing, artist and producer management, and TV and film projects.

"It was one of the easier decisions to make," BMG Label Group COO Ivan Gavlin says. Wright "is very talented. He wants to build a brand in a broader entertainment sense and didn't want to be pigeonholed. It came down to, 'Do we believe in him and back him or do we let him go else-

where?' So, we went back to him with [a] 360 type [of deal]."

Zomba will retain approximately 50% of any profits Hitz accrued as well as shop any film or TV ideas the company handles. Hitz is obligated to release three artists per year; its 2009 schedule will feature projects from Huey, Trai, Chip The Ripper and singer Asia Cruise. "This is the Jay-Z/Live Nation type of deal," Wright says. "Last time, I had to let Jive hear any artist I found first, but now I can sign them to Jive or Hitz. This is a full partnership with Jive."

Wright will maintain his position within Jive's A&R department and continue to work specifically with T-Pain, whom he signed in 2005. The artist's third album, "Thr33 Ringz,"

BUENA VISTA  
CONCERTS  
SENIOR  
VP/GM, DISNEY  
MUSIC GROUP  
SENIOR VP OF  
BUSINESS  
DEVELOPMENT

# Chip McLean

Disney's concert production head talks about building a new business at the Mouse, extending brands and dealing with Hannah Montana ticket scalpers.



As senior VP/GM at Walt Disney's Buena Vista Concerts division and senior VP of business development at Disney Music Group (DMG), Chip McLean has spearheaded the development of a concert production business that has immediately made a mark in the touring industry.

In less than two years, Buena Vista Concerts has been responsible for three tours—the Cheatah Girls (2006-07), High School Musical: The Concert (2006-07) and the Hannah Montana/Miley Cyrus Best of Both Worlds (2007-08)—that have grossed a combined \$115 million and moved 2.3 million tickets, according to Billboard Boxscore.

And there's plenty more to come, with a new Cheatah Girls tour tied up for this fall, "Camp Rock" star Demi Lovato signed to a multirights deal with DMG and other projects coming together for next year. McLean, a former VP of business and legal affairs at Warner Bros. Records, is working with Disney in building the kind of synergy that most music executives can only dream about, capitalizing on the success of film, radio, TV and recorded-music assets to maximize sold-out tours that maintain a national profile while generating excellent locality.

When McLean joined DMG in 2006, its operations were primarily focused on its three music labels—Hollywood, Walt Disney Records and Lyric Street—and its music publishing business. DMG chairman Bob Cavallo and Disney Records president David Agnew gave McLean the mandate to extend the brand, explore new opportunities and take the "Disney magic" into unexplored territory. In an interview, McLean talks about those efforts.

**What was your first objective when you came to Disney?**

When I got here, the Cheatah Girls record was coming out in a few months. They had done a limited tour on the last release that didn't do well. I said, "Well, we have another bite at the apple coming up here. Let's give it a try and I'll do my best not to lose any money and do it smarter, better and with much more attention."

The decision to form Buena Vista Concerts was function of the Cheatah Girls tour and the "High School Musical" concert tour succeeding on the level they succeeded. It wasn't that someone right off the bat decided we should create a division to do touring. It was really more of an organic decision to try to extend what the music group does to market, develop, promote and extend its properties and the company's properties, because to some degree the soundtracks are often an extension of a brand on the Disney Channel or a movie.

**Why form a live music division as opposed to just selling these tours to an established promoter/producer like Live Nation or AEG Live?** Because there are elements to what we do that really involve much more effort and energy on the production side of the concert as opposed to just selling touring rights to a third party. One element of that is the simplest form is sort of controlling

the whole event and the marketing for it, and a lot of the marketing for these tours runs through various Disney platforms. The nature of the way we produce a show and market and promote it involves factors that I don't think necessarily apply to the run-of-the-mill concert with an artist going out and seeking to market and promote their music.

When we were working feverishly on the "High School Musical" tour, we began talking to the motion picture studio here about the concept of doing a concert film for theatrical release. We started talking about the notion that 3-D would be an interesting format for a concert film, particularly for the younger demographic we were focused on at that time.

We didn't get that arrangement settled in time to do "High School Musical," but I had already begun discussions with Miley Cyrus' representatives regarding a possible tour for the next year, so we all focused on that as the first opportunity to explore the possibility of a further brand extension into concert films. The Hannah Montana/Miley Cyrus concert film was the first iteration of that strategy and it became the biggest-selling concert film in history.

**The traditional model used to be that recorded product drove the career train, with touring built around it. In some ways that**

**model has flipped for many acts, but at DMG everything seems to be equally important.**

You're right. It varies to some degree depending on who you're talking about. The Jonas Brothers have become a sensation, they certainly have gotten plenty of media attention, but that didn't stem from a large property that was a massive success solely focused on them in television or theatrical. They grew up really as a traditional sort of pop/rock act with a couple of nice things happening where they developed some relationships and have come in here to Disney Music Group and are benefiting from the various platforms that Disney has to offer them.

Cheatah Girls is an example of a book-based franchise that became a movie. With "High School Musical" it's a little different still. It was really the music and the story and kids loved it, and it was at a quality level that our research shows families loved it. Ultimately it all comes down to the music.

**Hannah Montana/Miley Cyrus, more than any other tour, shined a spotlight on the secondary market and the value of certain tickets. Have you considered a strategy to capture that revenue?** We certainly have talked about it, we'd be irresponsible not to. But up to this point it's really been challenging.

I don't think we're in danger of going out and competing with Live Nation to get the Rolling Stones. That's not where we're headed.

There has been some discussion, which probably happens on almost all tours: Do you hold your own auctions with the thought that that makes it more challenging for a broker to come in and get the tickets?

If you really do have the demand in the primary marketplace and people are really willing to play ball on an auction, you take away a lot of the margin that a potentially there for the people buying specifically with the intent to resell the tickets. But that's a difficult area because it's difficult to defend against an argument that you're adding to the problem, you're participating in the same thing that parents are railing against. In the context of the Hannah/Miley tour, when the secondary market lit up and shows were selling out in less than 30 minutes, some of the letters and feedback that came back was flavored with frustration. . . . "Why didn't Disney protect us?" It just speaks to the level of trust and the responsibility we have as a company.

**What's next for Buena Vista Concerts?**

One thing I'm looking at doing here is extending to some extent what we do on the concert side and taking some of that inside marketing and promotional coordination and synergy and plugging it into other artists that are already signed to the label. We're also looking for projects that are new that might be projects that DMG wouldn't have previously looked at.

**So that would make it a revenue producer above and beyond just your Disney content.**

Absolutely. We're going to be inherently focused on things that make sense for us. I don't think we're in danger of going out and competing with Live Nation to get the Rolling Stones. That's not where we're headed. Ultimately this is Disney and in terms of doing things on the concert side, right now that strategy involves finding great entertainment still very consistent with all the things Disney represents, but not necessarily within the well-defined demographic Disney is known for. . . .

# regional mexican revival

**IN MID-SEPTEMBER**, youthful duranguense group Alacranes Musical debuted at No. 1 on Billboard's Top Latin Albums chart with its album "Tu Inspiración" (Fonovisa). With 20,000 copies scanned, it was Alacranes' best-selling week ever. A mere 15 days later, banda artist and labelmate Jenni Rivera debuted at No. 1 on the same chart with "Jenni," moving 16,000 copies, her best sales week to date.

And on Sept. 18, "Para Siempre" by veteran ranchera icon Vicente Fernández shot to the top of the iTunes Latino chart, exactly one year after its original release on Sony BMG Latin. Labelmate Los Píkadiantes de Gaborca had the top video on the site, and for the past month, the group's single "Cumbia del Río" has been the top-selling ringmaster for the record label.

It was just a year ago that regional Mexican executives and pundits were bemoaning the crisis of the music industry in general—and the regional Mexican market in particular. Besieged by a surge in anti-immigration raids, skyrocketing gasoline prices and an economic slump, regional Mexican music buyers were feeling the pinch and labels and promoters were feeling their pain.

But today, regional Mexican seems to have gotten at least some of its mojo back, thanks to aggressive pricing, broader marketing and promotional campaigns and an increasing willingness to seek out sponsors and partners.

While sales are far from their glory days of the early 2000s, these individual successes point to a marketplace that reacts positively to different stimuli and where customers still buy CDs.

And as a totality of the market, regional Mexican is outselling other Latin genres more than ever before.

## Thanks To An Influx Of Savvy Marketing Schemes, The Genre Is Undergoing A Renaissance by leila cobo

For the week ending Aug. 24, sales of regional Mexican accounted for 60% of all Latin music sales, according to Nielsen SoundScan. That's a significant increase over the 51.7% of the total it commanded by the end of 2006 and even the 57% of the total it had by year-end 2007. More important perhaps, while the genre boasts top-selling stars, it also has dozens of developing and even brand-new acts—like Aliados de la Sierra, Dareyes de la Sierra and Inquietos del Norte—that are making a dent on Billboard's charts and ushering a new wave of fans to the genre.

Regardless of whether an act is new or established, "we are treating all releases as pop releases, with every detail in the marketing plan covered and executed," says Gustavo López, president of Disa and Fonovisa, the two leading regional Mexican labels in the marketplace.

This, López says, includes simultaneous release and full support from Disa and Fonovisa in Mexico and actively seeking sponsorship opportunities and endorsements, an area where regional Mexican music has not been nearly as visible as other

Latin genres. Rivera, for example, was the first regional Mexican artist featured on Wal-Mart's "Soundcheck" program with the release of "Jenni"; the appearance was sponsored by Smugly fabric softener and Surf detergent. López is also looking to aggressively expand Disa's and Fonovisa's digital business.

Both labels were previously part of Univision Music Group but are now under the umbrella of Universal Music Latin Entertainment, the Latin music company created after Universal acquired Univision Music last May. Since then, López says, the digital and mobile business for Disa and Fonovisa—UMLE's two regional Mexican labels—has gone from about 1% of total sales to approximately 4%. López expects that number to grow to 10% by 2009.

Fonovisa's biggest release of the year will probably be Marco Antonio Solís' "No Molestar," due Oct. 7. The Mexican crooner, who has the most No. 1s on Billboard's Hot Latin Songs chart and is tied for the most No. 1s on Top Latin Albums, straddles the pop and regional Mexican worlds, appealing to a broad audience.

While Solís' marketing and promotional campaigns have traditionally centered on radio and TV promotional spots (Solís is notoriously reticent about doing promotion), Fonovisa is working on a series of new actions to push "No Molestar."

They include a national campaign with AMC Theatres and Coca-Cola, and the first-time release of 28 Solís videos on iTunes. "No Molestar" also will have premium placement with digital retailers, as was the case earlier this year with Los Temerarios' "Si Tú Te Vas," which topped the iTunes Latino sales chart in its release week.

On Oct. 8, Solís will sit for a Q&A open to the media at the



Billboard Regional Mexican Music Summit (see story, page 26).

Treating regional Mexican releases like pop releases may sound like an oxymoron. But regional Mexican has, in a way, always been its own world. Here, many independents function with 360 models that can adapt quickly to change. Artists signed to major labels are more often than not self-contained acts that play constantly within their own, national touring system, often operating completely independently from their labels.

Now, increasingly, labels are seeking to tie all loose ends together for maximum promotion and exposure.

"Regional Mexican has never been regarded as glamorous," says Alan E. Baxter, president/CEO of FAR Music and DBGIC Management, which represents Intocable and Los Super Reyes, among others. "But now, everybody is realizing this is where the money is at."

Johnny Phillips, VP of indie distributor Select-O-Hits, got into regional Mexican two years ago and has seen his business in the genre double in the past 12 months.

"I see a lot more aggressive behavior from the regional Mexican labels," says Phillips, who distributes Serca and DBC, among others. "They really get involved in the promotion and marketing side. And I also see more acceptance in big-box accounts like Kmart."

"Regional Mexican has been and will continue to be strong," Trans World Latin/world buyer Isabelle Salazar says. "But now, more than ever, I've noticed these acts work with an intensity we rarely see in other categories. Mexicans touch their fan base all the time. They tour, they're visiting radio, they do in-stores."

The accessibility and relentlessness, Salazar says, cuts

across the board.

"Before, you would always see the top, top acts. Now, you have smaller groups, like Inquietos del Norte, who only sell in certain regions, but that doesn't stop them from promoting all the time."

Thus, while radio and TV remain the cornerstone of regional Mexican promotion, the personal touch has gained new importance.

"They go to the smaller regions, they drop by key one-stops

## 'Regional Mexican has never been regarded as glamorous, but this is where the money is.'

—ALAN E. BAXTER, FAR MUSIC AND DBGIC MANAGEMENT

with their promotion team. And you see a lot of posters: a lot of promotional material that gets put up in the little mom-and-pop accounts. We use a lot of point-of-purchase promotional material to create knowledge that these releases are coming out."

This doesn't mean, however, that overall sales have risen. Regional Mexican sales for the first 34 weeks of the year stood at 9.7 million units, according to Nielsen SoundScan. By year's end, with heavy fourth-quarter sales, they should hover close to the 16.7 million units sold by year-end 2007.

But other genres are tracking far less than that. Sales of Latin

pop music for those same first 34 weeks of the year, for example, stood at 3.5 million, less than half the year-end tally of 6.9 million that pop garnered in 2007. All told, for the first 34 weeks of the year, regional Mexican represented 60% of all Latin music sales, pop 22%, tropical 9.4% and rhythmic 8%, according to Nielsen SoundScan.

One reason for regional Mexican's increased percentages is simply a redistribution of the sales pie. During 2005 and 2006, reggaeton exploded in the United States, inviting a new, younger buyer of Latin music and eating slightly into regional Mexican's prodigious market share. Once the reggaeton wave subsided, regional Mexican—more than any other genre—recuperated those percentage points it had lost.

However, Salazar says, regional Mexican labels have also pushed especially hard to remain competitive.

For one, prices have dropped as a way to provide incentive for the regional Mexican music consumers, many of whom are recent immigrants with low income and limited access to broadband and who still prefer to buy physical product.

"The magic price to sell regional Mexican product is \$9.99," Salazar says, noting that labels have lowered prices for the past year. The less-than-\$10 approach now applies to most front-line releases, but the price tends to be lower for catalog.

On the other hand, new migration from Mexico is steady, providing a continuous fan base that spans generations.

Mexico's National Council of Population (Conapo) calculated that more than 500,000 people emigrated from Mexico in 2007, most of them headed toward the United States. For

Clockwise: JENNI RIVERA performs for Web World's "Soundcheck" promotion; ALIADOS DE LA SIERRA; LOS PIKADIENTES DE CABORCA; and VICENTE FERNÁNDEZ



those migrants, independent marketer/promoter Miguel Trujillo says, a CD of Mexican music is part of their basic sustenance.

"The only way to link to those places they left behind is buying the music," Trujillo says. That mentality, many theorize, is particularly acute now, when stepped-up anti-immigration raids make it more difficult for Mexicans to go back and forth over the border, as they did before, forcing them to stay in the United States for longer periods of time.

In turn, a new wave of acts has cropped up. While regional Mexican music buyers are known for their loyalty—Fernández, for example, is in his 60s and remains one of the most popular artists in the market—they are also known for their progressiveness. That becomes more apparent in a strained economy, where it costs far less to break regional Mexican acts than it does pop or even reggaeton.

"The best marketing is shows," Baxter says. "If I'm a pop act and there isn't much support from a label, I will be tough because there are not as many avenues to perform for my fans. Whereas in the regional Mexican market, it's all about interaction with our fans."

But even in that arena, the regional Mexican market has upped the ante to become more competitive.

Veteran management/concert promotion firm Apodaca Promotions, for example, created a marketing promotions department a year ago to help move tickets to its shows, where audiences have declined in the past two years because of economic concerns and fear over immigration raids.

"Things aren't where they used to be in the glory days of a few years back," Apodaca national marketing and promotions director Lee Vargas says. "But fans are going out a little bit more."

However, we need to work three times as hard to get ticket sales. Before, regional Mexican dates pretty much sold themselves. Now, we have a marketing department."

Steps include personally involving acts in the promotion of the event for months beforehand. Before, for example, an upcoming show by mariachi star Pedro Fernández would have been simply marketed by the local promoter. Now, Apodaca devises innovative promotional campaigns—like giving away Pedro Fernández merchandise. There are ticket giveaways and he does phone interviews months in advance, something that only pop acts used to do.

In addition, just a month ago, Apodaca launched its MySpace and Facebook pages and now sends e-blasts to 18,000 contacts and fans.

"We see the response," Vargas says. "You ask the fans at the shows how they learned about the show, and an increasing number say they did so online."

Digital sales of regional Mexican music, however, are only now beginning to take off.

Regional Mexican made up only 10.3% of Latin digital album sales in 2007, according to Nielsen SoundScan. (Single downloads are not yet divided by genre.) But as of May 11, it made up 13.8% of Latin digital album sales to date, more than a 20% increase from where the genre was at the same time last year.

As with other marketing initiatives, the right actions—many being applied for the first time—are having an effect.

Fernández's No. 1 on the iTunes Latin album sales chart, a full year after the release of "Para Siempre," comes in the wake of a special feature that coincided with Hispanic Heritage Month. Label Sony BMG put the product on special pricing and featured it on a banner on the iTunes' main page and the iTunes Latino page.

Having this kind of sales reaction for regional Mexican in the digital arena was a question of time," Sony BMG Latin VP of digital business Lorenzo Braun says.

"It had to happen and it's very exciting," Braun says. "I think we're on a roll. Our next regional Mexican album, we'll try to do something that puts them out there with that same strength."

## questions with marco antonio solís

With a record 15 No. 1s on Billboard's Hot Latin Songs chart and a record eight No. 1 albums on Top Latin Albums, Marco Antonio Solís is one of the most enduring, influential and top-selling contemporary Latin artists in the world. Solís, whose career started in Mexico as leader of popular romantic group Los Bukis, has evolved to become one of Latin music's biggest superstars, with a career that enjoys equal popularity from Mexico to Argentina. That Solís has done so by straddling pop and Mexican music is an even greater triumph. The day following the release of his new album, "No Molestar" (Fonovisa), the normally press-shy Solís will sit down for an exclusive one-on-one Q&A Oct. 8 at the Billboard Regional Mexican Music Summit.

You've gone back and forth between pop-leaning and Mexican-leaning albums in the past several years. "No Molestar" is right in the middle. Were you looking for this balance?

That's exactly what I was doing. In my shows, I always go back to my repertoire from Los Bukis [in the '80s]. And I see a lot of young people who like those songs. I tell them, "I don't even know why you know these songs, but you deserve something new"—with those same elements but a little better "dressed" or arranged. And I also wanted radio to open up a bit more.

It's a sound that transcends formats, doesn't it? Absolutely. And now, Latin pop stations are more open. The main thing is that the songs get the exposure they need, but radio formats sometimes impede that. Many years ago, in Mexico, when we had Los Bukis, there were a handful of very big tropical stations. And that's why we began to record cumbias. We needed to record the songs in two distinct formats: tropical and ballads.

You're speaking at the Regional Mexican Music Summit, but actually, you're an artist who feels under so many genres.

When they call me "regional Mexican" I feel like I'm from a single region. I don't like the term at all. And the evidence is we can be playing anywhere in Latin America and in Spain. With the proper orchestration and the right show, we can play with what's considered regional Mexican, but we can also play the big ballads, like any other pop soloist. I don't like being stereotyped. Perhaps a better term is simply "Mexican music." What I find across all countries is a very similar sensibility.

In this day and age when musicians are focused on branding, it appears you don't have any sponsorships. No. I'm here for the songs. I don't feel comfortable selling products. I want to give honesty to the name and not tie it with business transactions. It's taken me a long time and I want to take care of it as much as possible. What's important to me is what I leave on the stage.

Your new album is titled "No Molestar" (Don't Bother), after the single of the same name. Where did the song come from?

From where they all come from. They're all there, lost, in the air. Everything is always there, floating invisibly. There are many things we don't see, but we feel. That's what I capture. If I go walk some where, for example, you can feel the energy, the positive vibrations, the quietness, and suddenly, the words come.

Do you still record with a little tape recorder?

Oh, they all laugh at me, because I sometimes take it with me to the gym. "Oh, my God, a cassette," they say. But I like it. Plus, I record the melodies there as they come to me and my voice reflects the emotional state I was in when I recorded them. And, always, always, I write on my little slips of paper. There is strength in paper. When I get to my studio, I begin to give shape to my scribbles. I sit at my keyboard and I write the bass and little by little construct the harmonies. By then the essence of the song is there. Everything else is easy. And the melody always comes first. Always. Melodies for me are something divine. They come from a divine place. A melody alone moves me, makes me vibrate.

MARCO ANTONIO SOLÍS will speak at Billboard's Regional Mexican Music Summit.





# Praised Be!

WORSHIP MUSIC JUMPS FROM  
THE CHURCH TO THE CHARTS  
BY DEBORAH EVANS PRICE

Clockwise, from top:  
MICHAEL W. SMITH,  
LINCOLN BREWSTER and  
ISRAEL HUGHTON



From left: MARTHA MUNIZZI, LINCOLN BREWSTER, MICHAEL W. SMITH and ISRAEL HOUGHTON are among the most popular artists in Christian music's praise and worship genre, which is spilling over from church services to radio.

sion; some consider it to be the purest form of faith-based music. "Worship music is so important to believers because it teaches us how to pray," says Mark Hall, frontman for Atlanta-based worship band Casting Crowns. "We know how to ask God for help but we want to go deeper in our friendship with him. Worship music is usually scripture set to music. It reminds us that God is listening, that God is a person and not a book, and that we can know him and talk with him... When you boil it all down, worship teaches conversation and relationship—how to pray without asking for anything."

Praise and worship projects were once primarily recorded at various churches, featuring little-known worship leaders and choirs. Maranatha, Vineyard and Integrity were the labels known for specializing in the music, and in the last decade the genre has exploded as a commercial force in the Christian music industry, thanks in large part to acts like Smith, Tri and Day, Newsboys, Rebecca St. James and CeCe Winans. (Since Christian SoundScan began tracking data in 1995, the five acts have sold a combined 22.4 million albums in the United States.)

"In the late '90s and the early 2000s," Hemmings says, "major artists who were primarily known for their commercial viability and success—like Michael W. Smith and Third Day—took songs that were written for the church specifically by worship leaders... and adapted them for a more commercial setting."

Third Day recorded two highly successful worship projects—2000's "Offerings: A Worship Album" and 2003's "Offerings II: All I Have to Give," which have sold 961,000 and 764,000, respectively. "We did worship songs on our very first album," Third Day lead vocalist Mac Powell says. "Fans said a favorite part of the night is when we did our worship songs. So we just thought, 'We'll make a record for our fans,' and as a result it opened up more doors for us."

The genre has also benefited from the rise of such popular worship acts as Tomlin, Brewster, Israel B. New Breed, Casting Crowns, Brewster, Charlie Hall, the David Crowder Band, Matt Redman and Martha Munizzi. "In the early '90s, we were definitely nameless, faceless church music," Integrity Music GM John Coleman says. "Then out of that, different worship leaders began to arise in terms of having greater influence. That dynamic is real and will continue. There are certain individuals God has gifted to lead worship."

Tomlin's "Hello Love," which six weeks ago landed on the Billboard 200 and No. 2 on Billboard's Top Christian Albums chart, selling 52,000 copies in its first week.

Some have voiced concerns that worship music is a trend that will peak and wane; others disagree. "Worship is not a fad. It's what the church does every Sunday and has been doing for longer than the music industry existed," Coleman says. "It's not going away. This label has been focused only on praise and worship, in terms of actual recorded product, for 23 years, which is certainly more than a fad."

**I**t's a warm summer night at Houston's famed Lakewood Church—the home of popular author/pastor Joel Osteen—but on this Friday evening more than 13,000 of the faithful have gathered not to hear a sermon, but to join Michael W. Smith in worshipping God. There's an electricity running through the audience, and as the evening progresses the crowd is on its feet, faces turned up to heaven, hands lifted in praise and voices singing along. Smith is joined by Lakewood's worship leader Israel Houghton, the African Children's Choir, special guest Coalo Zamorano and a 250-voice choir. But this is not your average Christian music concert—it's an emotional experience that Smith is capturing for his CD/DVD project "A New Hallelujah," scheduled for an Oct. 28 release.

"To me, it's love songs to God," Smith says of worship music. "It's expressing how grateful you are for what he's done for you. People do that in different ways and it's so much bigger than music. I've always believed that worship is a lifestyle."

Worship music is different from other types of Christian music in that it is sung directly to God, as opposed to the artist singing to entertain an audience. Worship leaders exhort listeners to sing along, and many such songs have repetitive choruses that are often displayed on screens to help the audiences as they join in praising and worshipping God.

It's a genre that has spread beyond the church to become a major force in the Christian music industry, thanks in large part to the popularity of Smith. A veteran singer/songwriter known for scoring mainstream pop and Christian radio hits alike, Smith's "A New Hallelujah" is primed to be the top-selling Christian release during fourth-quarter 2008. The CD—produced and arranged by Smith and executive-produced by Michael Blanton, Bob Ezrin and Terry Hemmings—will be fol-

lowed by a DVD release in 2009.

Smith's two previous praise and worship albums, 2001's "Worship" and 2002's "Worship Again," have sold 1.7 million and 769,000 units, respectively, according to Nielsen SoundScan, and are among the landmark projects that helped propel praise and worship music to the forefront of the Christian music industry. "Michael brought a level of commercial recognition to worship music that was not there before," Provident Label Group president/CEO Terry Hemmings says. "God uses people in lots of different ways to bring people into his presence and on those two worship projects, he used Michael in a big way."

Smith's release is just one of a series of high-profile titles coming this fall, including Chris Tomlin's "Hello Love," Lincoln Brewster's "Today Is the Day" and a greatest-hits compilation from Paul Baloche that point to the continuing strength of the genre.

Though there are a variety of musical styles under the Christian/gospel umbrella, worship music is a very different expres-





Tomlin sees praise and worship as a unique segment of the Christian music community. "It's a special thing," Tomlin says. "It's different. It's not like writing a pop song for radio. It's a unique thing we do when we get together... it's more than just a song. You are really expressing your heart to God. That's a powerful thing and that will never fade."

Brewster, whose sixth Integrity Music project, "Today Is the Day," was released Sept. 23, began his career in mainstream music recording and touring with former Journey frontman Steve Perry and was courted by several major labels as a solo artist.

"Getting to do what I thought was my dream ever since I was a kid, I actually found an extraordinary amount of emptiness in that experience, which shocked me," says Brewster, who is the music and arts pastor at BaySide Church near Sacramento, Calif. "Someone asked me recently, 'What's the main difference between what you do now and what you did then?' And I said, 'That's easy—purpose.' It was never a struggle to walk away... because of that."

Those in the Christian industry often describe praise and worship music as "vertical music," songs sung directly to God as opposed to "horizontal" songs, which deal more with earthly relationships and more introspective concerns. "It's not going to be defined by a specific musical style," Coleman says. "It can range anywhere from gospel and traditional

hymns to a more contemporary pop-rock style. Worship is what you're going to hear when you go into a church on Sunday morning."

In recent years, worship music has expanded to become a major force on Christian radio and has sent cash registers ringing at retail. Its prominence has also been recognized in the industry, as the Gospel Music Assn. added the worship song of the year category to the Dove Awards in 2004.

"Over the last 10 years, worship became established as a mainstream music product with the success of 'Songs4Worship' with Time Life," Coleman says, citing the popular series, which is a joint venture between Time Life Music and Integrity that has released more than 30 volumes and sold more than 20 million CDs, according to the company.

"Songs4Worship" launched in late 2000 and gave many fans their first chance to hear praise and worship in their homes performed by top worship leaders. "Time Life VP/executive producer Mitch Peyer says. "We had so much visibility on television in early 2001 that we were able to take the brand beyond [Christian Booksellers Assn.] retailers and into general retail with tremendous success. We've kept the brand going by keeping up with the newer worship songs and moving into other categories like urban and Latin with the brand. Recently, we had a huge success with a new recording, 'Songs4Worship

Country,' featuring top country artists like Ricky Skaggs and Diamond Rio recording praise and worship songs."

Additional "Songs4Worship" projects are already slated for release, including "Songs4Worship Country: Live at the Ryman," recorded this summer at Nashville's famed Ryman Auditorium; "Songs4Worship Gospel: Friend of God," featuring Marvin Sapp, Israel & New Breed and Donnie McClurkin, among others; and "Songs4Worship Soul" with Teddy Pendergrass, Peabo Bryson, Bryan McKnight, Regina Belle and others.

Many feel that worship music has become such a force in the industry because it's reflection of what's happening in the church. "The power of praise and worship is really the overflow of what's going on in church on a weekly basis," Houghton says. "The songs are coming out of church, so it's become less artist-driven and more church community-driven. It's quite a force to be reckoned with as far as sales are concerned and you've got radio stations that are playing songs that come right out of the church. The strength of the church worldwide has made it a force to be reckoned with."

The popularity of worship songs is monitored by Christian Copyright Licensing International, whose chart reflects worship songs being sung in churches. "The increased acceptance of worship songs at radio has helped speed up the process of churches accepting worship songs into their Sunday morning worship. So you see songs rising faster within CCLI," Coleman says. "Because worship is sung every Sunday, the idea of getting a song into the church, the church becomes your radio station, so while you want to focus on radio in terms of getting the song out, [getting it] into the church has a similar effect because it's part of everyday church life. It provides other opportunities on a grass-roots level."

In looking at the future of praise and worship, those who are most passionate about it see it as more than music.

"I think there's a real awakening in the church that worship has to be more than the vertical thing," Smith says. "People are writing songs about putting that into action and being a part of changing the world—whether that's working at boys-and-girls club, building a Habitat [for Humanity] house, building water wells in Africa or reaching out to the poor. We can sing worship songs until we're blue, but if we're not doing something, we're missed it."

Houghton agrees. "It's not just a genre. It's not just an aisle in the bookstore. It's not just a category in Billboard," he says. "It's the overflow of a lifestyle, and that's what the genuine ones want to make sure is still happening."

Munizzi feels worship music will continue to increase in impact beyond just the church. "I think there are younger artists and ministers that are writing songs that are reaching the culture and changing the culture," she says. "It's coming through songs that lift up the name of Jesus. I think we're going to see more songs in movies and television and changing the soundtrack of our lives in the culture. I believe that's where we are headed." ...

## We Are The (Worship) World

The popularity of worship music isn't exclusive to the United States. Darlene Zschech, well-known for the popular worship anthem "Shout to the Lord," is the worship leader at Hillsong Church in Sydney, Delirious, led by frontman Martin Smith, has long been a fixture on the U.K. worship scene, but recently announced it is disbanding in 2009 after 14 albums. Smith wants to spend more time with his family and developing the CompassionArt charity project. Robin Mark has been leading worship in Belfast for two decades. Canadian Brian Doerksen is an acclaimed worship leader/songwriter who penned the oft-recorded anthem "Come, Now Is the Time to Worship."

"In most of 2007 we found ourselves overseas nearly every month," says Israel Houghton, who records for Integrity, which has offices in the United Kingdom, Singapore, South Africa and Holland. "That's the power of praise and worship—that a song can be sung all over the world in different languages and different expressions—but it's still the same song, and the church is really what ties that together."

Martha Munizzi, Michael W. Smith and Chris Tomlin also maintain busy schedules abroad. "We went to Italy, South Africa and London. We're getting ready to go to Indonesia in February and we have a trip to India planned next year," says Munizzi, who credits the Internet

with helping audiences abroad connect with U.S.-based worship music. "People say, 'I want that [music]. How do I get it, and how do we get you here?'"

Louie and Shelley Giglio, founders of sisterrecords and the Passion conferences, recently took fall dates are set for Sydney, Tokyo, Hong Kong, Seoul, Vancouver and Mexico City. "We've been going to 17 cities in 17 different countries around the world and it's unbelievable," Tomlin says. "The world is so small now and we are so connected with people. I'm always humbled to play these songs. Wherever we go around the world, they are singing these songs, like 'How Great Is Our God,' 'Indescribable' and 'Amazing Grace.' It's like they've known them all their life, which is great. I'm feeling like the world is very connected in worship right now, especially in the younger generations." —DEP



**Billboard**  
**REGIONAL**  
**MEXICAN**  
Music Summit

Now in its 3rd year, this unique summit celebrates regional Mexican music and unites the **artists, concert promoters, retailers, sponsors, managers** and **record label executives** that drive this lucrative sector of the Latin music business.

**LIVE PERFORMANCES BY:**



Brandon C. Sinaleo



THE BILLBOARD Q&A WITH  
FONOVISA'S EXCLUSIVE  
RECORDING ARTIST

**Marco Antonio Solis**

- Artist Showcases
- Networking Opportunities
- Roundtable Discussions
- Panel Sessions with Companies Such As: **MySpace Latino, Liberman Broadcasting, Univision.com, YouTube, Sony BMG Latin, Universal Music Latin Entertainment,** and many more!

**Celebrating the Best  
in Regional Mexican Music!**

## Register Today

REGISTER  
ON-SITE!  
**\$449**

Registration: 646.654.4643  
Sponsorships: 646.654.4648  
Wilshire Grand: 888.773.2888

[www.BillboardEvents.com](http://www.BillboardEvents.com)

# Reaching The Summit

Regional Mexican Music Summit Is Genre's Event Of The Year BY LEILA COBO

The Billboard Regional Mexican Music Summit was created to fill a need. ♣ Regional Mexican music was—and continues to be—the biggest-selling genre of Latin music, by far. At the end of August, sales of regional Mexican music, including subgenres norteño, grupero, ranchera, banda and duranguense, accounted for 60% of all Latin albums sold in the United States, according to Nielsen SoundScan. ♣ Such a powerful force needed special attention. ♣ And so, in 2006, Billboard launched its first Regional Mexican Music Summit, devoted exclusively to the genre.



Now entering its third year, the summit stands out as a gathering of professionals that aims to provide specific insight, guidance and solutions to the most pressing issues of the moment as they pertain to the industry of the regional Mexican music industry.

The event's growing importance is evident in its lineup of guests, which includes superstar Marco Antonio Solís—sitting down for an exclusive Q&A session—and in a breadth of sponsors, which spans authors' societies like SESAC, such publishers as permusic, independent and major labels, radio group GLR, wardrobe company Pink Horses, independent distributor Select-O-Hits and tour bus company Prevost.

The summit has further solidified its standing as the definitive event for the genre thanks to its new alliance with concert promotion association Promotores Unidos and with AEG Live.

While showcases during the summit will feature performances by some of the top names in regional Mexican music ([see story, page 33](#)), equally prominent acts will be speakers at the summit. They include Conjunto Primavera lead singer Tony Meléndez, Los Inquietos del

Norte and Los Cuates de Sinaloa, who are also scheduled to speak at the provocative "Macho or Sensitive: The Men of Regional Mexican" panel, presented by ASCAP. The panel, programmed in response to the successful women's panel of 2007, will seek the male perspective on regional Mexican music and explore where the content of today's music stands.

Rap/regional duo Akwid, Tucanes de Tijuana lead singer Mario Quintero and Espinosa Paz will be featured at BMI's "How I Wrote That Song" panel. Already a Billboard tradition, the session features top composers sharing the stories behind their hits and performing them in an in-

timite, acoustic session.

Beyond the music, however, this year's summit concentrates on the digital, mobile and sponsorship arenas—all development areas for this ever-growing genre.

In response to a need expressed by the regional Mexican industry, the summit will devote panels to the development of mobile business, Internet marketing and digital sales, and acquiring sponsors and marketing partners.

Panelists include such decision-makers as YouTube strategic partner developer Glenn Otis Brown, PlayPhone founder/CEO Ron Czerney, the Orchard manager of mobile marketing Nathan Thompson, MySpace Latino marketing manager Tanya Bravo and Thumbplay senior VP of content acquisition and strategy Mitch Rotter.

The complexities of royalties and licensing in Mexico and the United States will be made simple at the Harry Fox Agency-sponsored panel "Get the Royalty(ty) Treatment," featuring speakers from labels and publishers.

Prevost, a maker of entertainer coaches, is aptly sponsoring the "Taking It on the Road: New Business Models to Make a Tour Successful" panel, which will focus on regional Mexican tours.

And of course, radio could not be absent from the summit. It will appear at the programming panel presented by GLR Radio Group, featuring such key programmers as Eddie León, Pepe Garza, Jimmy Pérez and Yessenia De Luna.

The three-day conference ends with a series of round-table workshops, where attendees will get a chance to get up close and personal with key industry executives, including representatives from the Latin and mainstream branches of the Recording Academy.


We have striven to meet your needs at this summit and invite you to take full advantage of its invaluable information and activities.

Bienvenidos!

---




Clockwise, from top: AKWID, LOS CUATES DE SINALOA and LOS INQUIETOS DEL NORTE



Formar parte de la gran familia de compositores de ASCAP es realmente un honor y un privilegio. ¡Mi cambio a ASCAP fue la mejor decisión!

- Coco Villalobos

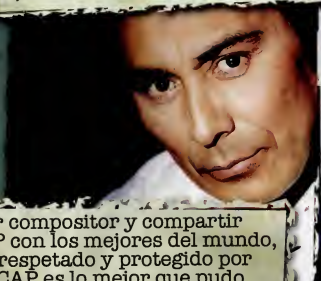
(Conjunta Primavera, Yolanda Perez, Israel "El Tilla" Nevarez)



Los compositores hacemos nuestro trabajo, y ASCAP cuida bien nuestros intereses, ven con los mejores, ASCAP.

- Armando Larrinaga


(La Mafia, Conjunta Primavera, Jase Guadalupe Esparza, Los Palaminos, Rocio Durcal)



Ser compositor y compartir ASCAP con los mejores del mundo, ser respetado y protegido por ASCAP es lo mejor que pudo haberme pasado como intelectual de la música... estoy muy feliz!

- King Clave

(El Poder Del Norte, Banda El Limón, Los Trilleros Del Norte, Los Cardenales De Nueva León, Los Alegres De La Sierra)



Gracias a ASCAP por todo lo que hacen por mí y todos mis amigos compositores. Que dios bendiga la inspiración por siempre.

- Felipe Meza (Los Inquietos Del Norte)

ASCAP es tu mejor opción  
Únete a ASCAP hoy



**ASCAP**  
www.ascaplatino.com



# Showtime

Regional Mexican's Best Take The Stage At Summit Showcases  
BY AYALA BEN-YEHUDA AND LEILA COBO

More than any other Latin genre, regional Mexican music is the realm of innovation and new artists. As such, the Regional Mexican Music Summit takes great pride in having showcased acts that invariably go on to make a dent on the Billboard charts. ¶ This year promises to be the same.

With a roster of performers hailing from different regions of Mexico and the United States, this year's showcases span all genres of regional Mexican music. ¶ Presented by Promotores Unidos, as well as a host of labels including Warner, Frontera Music, Tropisounds, Ramex Records and Navarro Entertainment, our performers are a trove of established and up-and-coming talent. ¶

Those listed here were confirmed as of press time.

Clockwise, from top: LOS CREADORES, LOS FELINOS DE LA NOCHE, GIOVANNI AYALA AND LOS BOHEMIOS DE SINALOA



**Giovanni Ayala** scored a hit in his native Colombia with a cover of regional Mexican song "De Rodillas Te Pido." Ayala is one of the country's top new talents in blending norteño with Colombian sounds, a musical wave that has made such artists a force in touring and airplay.

**Los Bohemios de Sinaloa's** second album is called "Llévame Contigo." The group formed in 2005 in Guamúchil, Sinaloa, and has alternated onstage in between sets by such banda stars as La Arrolladora Banda El Limón, El Chapo de Sinaloa and Joan Sebastian.

**Los Felinos de la Noche** was cast for a State Farm advertising campaign and have been taking its show on the road ever since. The Florida-based norteño group that includes Teo Poot, José Zamarripa and Dustin García will perform the evening of Oct. 7.

**Los Creadores del Pasito Duranguense's** Disa album "Listos, Montados y Armados" hit No. 2 on Billboard's Top Latin Albums chart. The album was produced by the group's lead singer/co-founder, Alfredo Ramírez Corral, and traverses such styles as corridos, waltz and polka.

**Lamento Show de Durango** has gone through many incarnations since its founding in 1994 in Chicago by Eleazar Villalba Ramírez. The group, which released its album "Grandes Exitos A La Duranguense" in August, is led on vocals by former Liberation singer Gerardo García and singer/composer Carlos Galaviz.

Cosahuilla's **Grupo Yahari** started playing at student dances in elementary school and released its first album in 1992. The act signed with Houston's Frontera Music in 2008 to record its 14th album, "Viejo Panzon."



Transform your event into a personal show



Entertainment in Mexico will never be the same. Feel the passion of entertainment in this exclusive and intimate venue. With more than 4,000 seats, VIP suites, excellent sightlines and a perfect acoustic design to create the optimum audience experience, the Forum at Mundo Imperial is on par with the best performance venues in the world.

**Mundo Imperial is the new Acapulco.**

Aran Rush | General Manager, Forum at Mundo Imperial  
aran.rush@mundoimperial.com  
Information: +1 (718) 408 40 00  
+52 (744) 466 33 22



Passion for the extraordinary



[mundoimperial.com](http://mundoimperial.com)

**México**

[www.visitmexico.com](http://www.visitmexico.com)

ACAPULCO DIAMANTE

*Mundo*  
**IMPERIAL**

EXPO • FORUM • RESORT • SPA • PROMENADE

from >>>33

**Los Cadetes de Linares'** history encompasses 35 years since its founding in 1973 in Houston. The norteño group returned in 2008 with a new recording on Discos Ramex, "Dos Vicios."

Warner Music regional Mexican/pop artist **Nadia** released her sixth album, "A Puro Dolor," this year. The mariachi album went top 10 in Mexico, according to trade group Amprofon, and was produced by Abelardo Rivera.

**Brandon de Sinaloa** is only 7 years old but has already been hailed as an accordion prodigy and is known by the nickname "the Little Giant of the Accordion." The pint-sized artist has been performing since he was 3 and was scooped up by Navarro Entertainment, which released debut album "Brandon de Sinaloa." The set includes the danceable single "El Camaleón."

**Tierra Calí** is at the helm of the new wave of música de tierra caliente and has been recording for more than a decade, but only began charting the past year. With its blend of banda and dance, Tierra Calí at one point had three titles on Billboard's Top Latin Albums chart, including hit album "Más Allá de la Distancia."

The music of singer/songwriter **Violeta Martín** is a catchy mixture of Latin pop and tropical rhythms. Born in Los Angeles and raised for several years in Guadalajara, Mexico, Martín is equally at ease singing rancheras as she is ballads. On her debut album, "En Busca del Amor," Martín combines romantic ballads with flirty merengues and cumbias that appeal to a broad listener base.

Sometimes known as El Caballero de la Música Duranguense (the Gentleman of Duranguense), **El Cugar** has a romantic take on this danceable music. With a velvety crooner's voice, El Cugar sang religious music as a boy but found his true calling in the duranguense he encountered in Chicago, which led to his recording contract with Disa Records. ---



Clockwise, from top left: TIERRA CALÍ, NADIA, EL CUGAR and VIOLETA MARTÍN

# Joan Sebastián

## No es de madera

**edición especial**  
**CD + DVD**

[www.ultlgaregordis.com](http://www.ultlgaregordis.com)

compralo ya!



# BMI AYUDANDO A DEFINIR EL MAPA CON LO MEJOR DE LA MÚSICA REGIONAL MEXICANA

**ESPIÑOZA PAZ**  
**LOS CREADORES**

**TIGRES DEL NORTE**  
**TUCANES DE TIJUANA**

**RAMON AYALA EL CHAPO DE SINALOA**  
**INTOCABLE CARMEN JARA**  
**LOS ORIGINALES DE SAN JUAN**

**CONJUNTO PRIMAVERA LA FIRMA**  
**DINASTIA NORTEÑA LOS RAZOS**  
**EL PODER DEL NORTE PATRULLA 81**

**LUPILLO RIVERA PEPE AGUILAR**  
**GRACIELA BELTRAN YOLANDA PEREZ**  
**ADAN SANCHEZ ADOLFO URIAS**  
**ROGELIO MARTINEZ**

**HOROSCOPOS DE DURANGO**  
**KPAZ DE LA SIERRA**

**LOS RIELEROS DEL NORTE**  
**GRUPO PESADO ROBERTO TAPIA**  
**MONTEZ DE DURANGO**

**BANDA MAGUEY ANA BARBARA**  
**BETO Y SUS CANARIOS DUELO**  
**BANDA EL RECODO JENNI RIVERA**  
**MARIANO BARBA**

**LOS BUITRES**  
**LOS FAMOSOS DEL NORTE**  
**HURACANES DEL NORTE**

# BMI®

**BMI.COM/LATIN**

BMI IS A REGISTERED TRADEMARK OF BROADCAST MUSIC, INC.

# GLR Networks

## THE #1 MUSIC RADIO GROUP AMONG LATINOS WORLDWIDE

Take advantage of our top-rated syndicated programs, including:  
live concerts, interviews, countdowns,  
news, gossip and more!



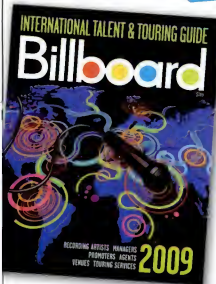
**¡De Paisano a Paisano!**

**FLASH GRUPERO**  
Con El Gigo de la Calle

Sales: 305.644.6641

[www.glrnetworks.com](http://www.glrnetworks.com)

## The 2009 edition of ITTG is HERE!



So be the first  
on your block  
to have this  
completely  
updated  
edition, with  
over 30,000  
artists,  
managers and  
agents from  
76 countries  
worldwide,  
including the  
U.S. and  
Canada.

Go to [www.billboard.com/order](http://www.billboard.com/order)  
to get your copy today!



# The Lineup

## Top Industry Stars Convene At Regional Mexican Music Summit

Regional Mexican is the top-selling Latin genre in the United States, but its industry faces a swarm of challenges and opportunities in talent development, touring, branding and the online and mobile spaces. Billboard's Regional Mexican Music Summit will address the most relevant topics with top experts in all those areas. What follows is a partial list of panelists confirmed as of press time.

Angel Sepulveda is executive director of programming for leading Latin online portal Terra.com. Sepulveda came to Terra from AOL Latino, where he launched music and entertainment initiatives.

Mario Quintero is the lead singer/composer behind legendary corrido group Los Tucanes de Tijuana. In addition to winning 20 BMI Awards, Quintero's compositions have driven the release of nearly 30 albums and the use of many of the group's songs in film and TV.

Laura Semple is VP/director of strategic planning at Conill Advertising in Los Angeles. A native of Colombia, Semple works with such brands as Toyota, Lexus and T-Mobile and has more than 15 years' experience in market research, strategic planning and consulting.

Ivan Fernandez has been a promoter of regional Mexican shows for 25 years. He is co-founder of professional association Promotores Unidos, for which he is serving as its 2008-09 president. Fernandez's live entertainment ventures include Aragon Entertainment Center, Viva Entertainment and New V5 Group.

Jimmy Perez is head of programming at GLR Networks. The radio veteran oversees music, sports and talk content and has experience in the fields of syndication, show development, on-air talent and production.

Jose "Pepe" Serrano Montoya is president of Latin Power Music and a partner/founder of American Show Latin. Serrano has successfully promoted such new groups as Los Primos de Durango and Ponzoza Musical and also helped form Latin Power Publishing to administer musical works.

Rebeca Leon is VP of Latin talent for AEG Live/Goldenvoice. After a label and management career, Leon has booked such top acts as Conjunto Primavera, Marco Antonio Solis and Juanes for the concert promotions giant.

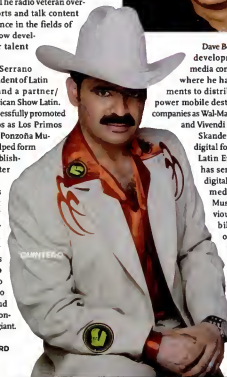


Dave Bell is VP of business development at mobile media company PlayPhone, where he has secured agreements to distribute content and power mobile destinations for such companies as Wal-Mart, Sony BMG, EMI and Vivendi Universal.

Skander Goucha is VP of digital for Universal Music Latin Entertainment. He has served as director of digital business and new media for Universal Music Latino and previously managed mobile marketing and operations at Universal Music Latin America.

Yessenia de Luna is VP of programming for Luna Commu-

continued  
on >>p40





# LATIN POWER MUSIC

LA NÚMERO UNO DE NUESTRA MÚSICA

PRODUCIMOS TU IMAGEN



HACEMOS TU FOTOGRAFÍA, VIDEO CLIP,  
DISEÑO Y WEB CON EL EQUIPO MÁS  
TALENTOSO DE LA INDUSTRIA

## CONTRATACIONES:

México

Técnicos 250, Col. Tecnológico, Monterrey, N.L. +52 (81) 1234 3789, 1234 3790 [www.latinpowermusic.com.mx](http://www.latinpowermusic.com.mx)

USA

P.O BOX 10061 Riverside Dr. STE 394, Toluca Lake, CA 91602-2560 Tel: (818) 841 2333. Cel: (310) 720 2793



BAN/VELOS

from >>>38 nications and the La Maquina Musical radio network, which has more than 20 stations in the United States. In addition to regional Mexican, de Luna has programmed La Vana's oldies music and Radio Tekila's pop.

Gabriel Fregoso is VP/GM at DBC Entertainment, an independent label whose artist roster includes DBC co-founder Diana Reyes. Fregoso is a former director of marketing and promotion for regional Mexican product at Universal Music Latino.

Christian Reslen is CEO/creative director of Fire Advertisement USA, where he created, supervised and directed the advertisement project Los Pellos de la Noche on behalf of State Farm Insurance.

Fairfield, Calif.-based Los Inquietos del Norte hit the Billboard charts this summer with a special edition of its "La Cika" album and party corrido "La Borrachera." Jose and Felipe Meza will discuss their work at ASCAP's "Macho or Sensitive: The Men of Regional Mexican" panel.

Los Cuates de Sinaloa are cousins Gabriel and Nano Berrellez, who perform corridos in the guitar-based sierrero style. Their latest Sony BMG album to appear on Billboard's Top Latin Albums chart is "Puros Exitos Chacas."

Legendary grupero singer/songwriter Marco Antonio Solis is set to release his latest album on Fonovisa, "No Molesto." Oct. 7. Prior to that highly anticipated release, Solis was tied with Los Temerarios and Luis Miguel for the most No. 1 albums on Billboard's Top Latin Albums chart, with eight.

Akwid is the most successful group to combine hip-hop with regional Mexican instrumentation, most recently on its Univision album "La Novela." Brothers Francisco and Sergio Gomez will discuss their craft at BMI's "Art of Songwriting" panel.

Jim Billelo is president of US Marketing, which specializes in branding and artist representation in youth and multicultural segments. In partnership with Orjuela Entertainment, the company represents Grupo Montez de Durango and Kayme Lozano for sponsorship opportunities.

Tim Luce is GM of Marquez Brothers Entertainment, a live events company affiliated with cheese brand El Mexicano. The company is promoting the Rodeo of the Decade tour with Pepe



The members of GRUPO YAHARI will be summit panelists as well as showcase performers.

Aguilar, Los Tigres del Norte and El Chapo.

Pepe Garza is PD of tastemaking regional Mexican KBUE/KBUA (Que Buena 105.5/94.3 FM) Los Angeles and its new sister station, regional Mexican KRQB (Que Buena 96.1 FM) Riverside-San Bernardino, Calif.

Aramando Bahuelor songs have been recorded by Los Nuevos Rebeldes, Fidel Rueda, Alex Vergado, Larry Hernandez and Cachuy Rubio y Son Compas. He writes in a variety of styles from cumbia to ranchera and duranguense.

Lorenzo Braun is VP of digital business for Sony Latin. He was previously VP of A&R/marketing for Sony Urban.

Cristal Downing is senior Latin licensing agent at the Harry Fox Agency. She will be speaking on international music licensing at the "Get the Royal(ty) Treatment" panel Oct. 7.

Elias Andrade is senior director of peer music's copyright and licensing division. Andrade has more than 20 years in the music publishing business and previously worked with the likes of Bebu Silvetti and A.B. Quintanilla III at EMI Music Publishing.

Oswaldo Villarreal won BMI Latin Awards for compositions "Estoy a Punto," sung by Bronco, and "Algo de Mi," performed by Conjunto Primavera. His latest hits are Intocable's "Tu Adios No Mata" and "No Creas" by Los Herederos de Nuevo Leon.

San Diego native Roberto Tapia released his latest album, "Los Amigos del M," on Machete this year. The singer/songwriter of corridos is in demand for his compositions, which he records in banda and norteño styles.

—Ayala Ben-Yehuda

# Thank You!

Billboard would like to thank the members of the Regional Mexican Music Summit Advisory Board.

## J.J. Cheng

Director of Latin, SESAC

## Abel De Luna

President, Latin Communications

## Martin Fabian

Founder, Nueva Generacion Music Group

## Ivan Fernandez

President, Aragon Entertainment Center President, Promotores Unidos

## Pepe Garza

Program director, Radio La Que Buena

## Gaby Gonzalez

Senior director of West Coast Latin department, ASCAP

## Jesús Guillén

President, GMP Music VP, Promotores Unidos

## Nicolas Inzunza

Management director, Latin Power Music USA

## Alexandra Lioutikoff

Senior VP of membership/Latin, ASCAP

## Gustavo Lopez

President, Universal Music/Fonovisa Disa

## Delia Orjuela

VP of Latin writer/publisher relations, BMI

## Eddie Orjuela

President, Orjuela Entertainment

## Jorge Pino

VP of the music division, Venevision Music

## Adriana Rios

Manager, Balboa Records

## Herman Rodriguez-Bajandas

VP/GM, Navarre Music; Latin consultant, SoundExchange

## Nir Seroussi

VP of marketing/A&R, Sony BMG Norte

## Pepe Serrano

President, American Show Latin/Latin Power Music

## Jorge Tanaka

Business and commerce director, Video Roia

## Adolfo Valenzuela

President, Twins Enterprises

## Omar Valenzuela

President, Twins Enterprises

## Frank White

President, Casablanca Entertainment

## Celeste Zendejas

Associate director, SESAC Latina

## Servando Cano Jr.

President, Serca Music

## Domingo Chavez

President, Disa Records

## Alfonso De Alba

President, Monterrey Artist

## Nelson Henriquez

Journalist







**Los Príncipes de la Música Duranguense**  
**Número uno en popularidad DAME TU AMOR**  
**Primer lugar en las listas de Billboard**



**Número uno**  
**con su música**  
**en SESAC Latina**

***Felicitaciones a nuestros compositores***

**Guillermo Ibarra • Omar Sánchez • Erik Urbina • René Urbina**  
**Oscar Urbina • Oscar Urbina Jr. • Miguel Ángel Romero**  
**& Águila Raid Publishing**

La sociedad de derechos de autor de ejecución pública de más rápido crecimiento en el mundo

LOS ANGELES • NASHVILLE • ATLANTA • NEW YORK • LONDON • MIAMI

[www.sesac latina.com](http://www.sesac latina.com) 615•963•3530



# Regional Mexican On The Charts

The chart recaps in this Latin music special are year-to-date, starting with the Dec. 1, 2007, issue, the beginning of the chart year, through the Sept. 13, 2008, issue. Recaps for Top Latin Albums and Top Regional Mexican Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs and Hot Regional Mexican Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

## Top Latin Albums

- Pos. TITLE** Artist/Imp./Label
- 1** **WISIN VS. YANDEL: LOS EXTRATERRESTRES** Wisin & Yandel/Machete
  - 2** **PARA SIEMPRE** Vicente Fernandez-Sony BMG Norte
  - 3** **TE QUIERO** Flex-EMI Televisa
  - 4** **LA MEJOR... COLECCION** Marco Antonio Solís-Fonovisa/UG
  - 5** **95/08** Enrique Iglesias-Universal Latino
  - 6** **KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN** Aventura-Discos 605/Premium Latin/Sony BMG Norte
  - 7** **TODO CAMBIO** Camila-Sony BMG Norte
  - 8** **LA VIDA... ES UN RÁFICO** Juanes-Universal Latino
  - 9** **CAPAZ DE TODO POR TI** K-Paz De La Sierra-Disa/UG
  - 10** **HISTORIA DE UN IDOLO** Vicente Fernandez-Discos 605/Sony BMG Norte

## Hot Latin Songs

- Pos. TITLE** Artist/Imp./Label
- 1** **TE QUIERO** Flex-EMI Televisa
  - 2** **ME ENAMORA** Juanes-Universal Latino
  - 3** **DONDE ESTÁN CORAZON** Enrique Iglesias-Universal Latino
  - 4** **SINO TE HUBIERAS IDO** Mana-Warner Latina
  - 5** **GOTAS DE AGUA DULCE** Juanes-Universal Latino
  - 6** **SOBRE MIS PIES** La Arrolladora Banda El Limón-Disa/Edimonsa
  - 7** **ESTOS CELOS** Vicente Fernandez-Sony BMG Norte
  - 8** **TE LLORO** Conjunto Primavera-Fonovisa
  - 9** **HASTA EL DIA DE HOY** Dorey de La Sierra-Disa
  - 10** **CONTEO REGRESIVO** Gilberto Santa Rosa-Sony BMG Norte

## Top Regional Mexican Album Artists

- Pos. ARTIST** (No Charted Titles Imp./Label)
- 1** **VICENTE FERNÁNDEZ** (2) Sony BMG Norte
  - 2** **K-PAZ DE LA SIERRA** (5) Disa/UG
  - 3** **LOS TEMERARIOS** (3) Fonovisa/UG
  - 4** **LOS TIGRES DEL NORTE** (3) Fonovisa/UG
  - 5** **MARCO ANTONIO SOLÍS** (1) Fonovisa/UG
  - 6** **LA ARROLLADORA BANDA EL LIMÓN** (2) Disa/UG
  - 7** **GRUPO MONTEZ DE DURANGO** (5) Disa/UG
  - 8** **ALACRANES MUSICAL** (3) Univision/UG
  - 9** **INTOCABLE** (2) EMI Televisa
  - 10** **EL TRONO DE MÉXICO** (2) Sklana/Universal Latino

## Top Regional Mexican Albums

- Pos. TITLE** Artist/Imp./Label
- 1** **PARA SIEMPRE** Vicente Fernandez-Sony BMG Norte
  - 2** **CAPAZ DE TODO POR TI** K-Paz De La Sierra-Disa/UG
  - 3** **HISTORIA DE UN IDOLO** Vicente Fernandez-Discos 605/Sony BMG Norte
  - 4** **UNA NOCHE EN MADRID** Marco Antonio Solís-Fonovisa/UG
  - 5** **SITU TE VAS** Los Temerarios-Fonovisa/UG
  - 6** **LOS GABRIEL... CANTAN A MEXICO** Juan Gabriel & Ana Gabriel-Sony BMG Norte
  - 7** **Y QUE QUEDE CLARO** La Arrolladora Banda El Limón-Disa/UG
  - 8** **EN VIVO... DESDE EL AUDITORIO NACIONAL 09/07** K-Paz De La Sierra-Disa/UG
  - 9** **RAICES** Los Tigres Del Norte-Fonovisa/UG
  - 10** **2C** Intocable-EMI Televisa

## Top Regional Mexican Album Imprints

- Pos. IMPRINT** (No Charted Titles)
- 1** **DISA** (27)
  - 2** **FONOVISA** (26)
  - 3** **SONY BMG NORTE** (8)
  - 4** **DISCOS 605** (3)
  - 5** **UNIVISION** (1)

## Top Regional Mexican Album Labels

- Pos. LABEL** (No Charted Titles)
- 1** **UNIVISION MUSIC GROUP** (62)
  - 2** **SONY BMG NORTE** (17)
  - 3** **UNIVERSAL LATINO** (13)
  - 4** **MACHETE** (9)
  - 5** **EMI TELEVISIÓN** (3)

## Hot Regional Mexican Songs Artists

- Pos. ARTIST** (No Charted Titles Imp./Label)
- 1** **VICENTE FERNÁNDEZ** (3) Sony BMG Norte
  - 2** **LA ARROLLADORA BANDA EL LIMÓN** (4) Disa/Edimonsa
  - 3** **EL CHAPO DE SINALOA** (3) Disa
  - 4** **EL POTRO DE SINALOA** (4) Machete
  - 5** **CONJUNTO PRIMAVERA-FONOVISA** (3) Fonovisa
  - 6** **DAREYES DE LA SIERRA** (1) Disa
  - 7** **ALACRANES MUSICAL** (2) Univision
  - 8** **GRUPO MONTEZ DE DURANGO** (3) Fonovisa
  - 9** **LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMÍREZ** (2) Disa/Edimonsa
  - 10** **JENNI RIVERA** (3) Fonovisa

## Hot Regional Mexican Songs

- Pos. TITLE** Artist/Imp./Label
- 1** **SOBRE MIS PIES** La Arrolladora Banda El Limón-Disa/Edimonsa
  - 2** **HASTA EL DIA DE HOY** Dorey de La Sierra-Disa
  - 3** **ESTOS CELOS** Vicente Fernandez-Sony BMG Norte
  - 4** **UN BUEN PERDEDOR** K-Paz With Franco De Vita-Disa/Edimonsa
  - 5** **AMANTES ESCONDIDOS** German Montero-Univision
  - 6** **TE LLORO** Conjunto Primavera-Fonovisa
  - 7** **SÍ TE AGARRAN LAS GANAS (CIERRA LOS OJOS)** El Chapo De Sinaloa-Disa
  - 8** **EL VASO DERRAMA** El Potro De Sinaloa-Machete
  - 9** **LA DERROTA** Vicente Fernandez-Sony BMG Norte
  - 10** **POR QUIEN ME DEJAS** Los Creadores Del Pasito Duranguense De Alfredo Ramirez-Disa/Edimonsa

## Hot Regional Mexican Songs Imprints

- Pos. IMPRINT** (No Charted Titles)
- 1** **DISA** (25)
  - 2** **FONOVISA** (28)
  - 3** **SONY BMG NORTE** (9)
  - 4** **UNIVISION** (13)
  - 5** **ASL** (18)

## Hot Regional Mexican Songs Labels

- Pos. LABEL** (No Charted Titles)
- 1** **FONOVISA** (29)
  - 2** **DISA** (16)
  - 3** **EDIMONSA** (9)
  - 4** **SONY BMG NORTE** (10)
  - 5** **UNIVISION** (13)





# MÉXICO MUSICAL



Presenta Su Nuevo Material



**"Me Dicen Que  
Soy Borracho"**

**¡Ya A  
La Venta!**

**LA NUMERO 1  
BANDA  
JEREZ  
D MARCO A. FLORES**

USA MEXICO MUSICAL  
(323) 722-3245 • (323) 722-1575 fx  
[www.mexicomusical.net](http://www.mexicomusical.net)

MEX JEREZ ZAC.  
(494) 945-2783 • (494) 945-0955  
[www.lanumero1bandajerez.com](http://www.lanumero1bandajerez.com)

# SELECTO LATINO



**DISTRIBUIDOR INDEPENDIENTE #1 EN MUSICA REGIONAL MEXICANA**

[www.selectohits.com](http://www.selectohits.com)

artwork & design by Blake Franklin at street level graphics • [www.streetlevelgraphics.com](http://www.streetlevelgraphics.com)



Para mas información contacte a  
John Phillips 901.388.1190 x 113  
o simplemente envíenos un e-mail [jp@selectohits.com](mailto:jp@selectohits.com)

©2004 Selecto Hits Inc.





**SIGNATURE STYLE**  
Calle 13 keeps it kooky on third album



**LOUDEN UP NOW**  
Lucinda Williams embraces her rock side



**MONKEYING AROUND**  
Gorillaz duo teams to produce opera



**FROM THE HEART**  
My Bloody Valentine reunion tour sells out



**TEEN DREAM**  
Disney's Demi Lovato breaks big

46

46

47

51

51

# MUSIC

COUNTRY BY KEN TUCKER

## DARK AND CRAZY

Womack Doesn't Sugarcoat First Album In Three Years

Three years after her last album was lauded by the industry but stalled at radio, Lee Ann Womack is back with "Call Me Crazy," due Oct. 21 via MCA Nashville.

The veteran's prior project, 2005's "There's More Where That Came From," has sold 480,000 copies in the United States, according to Nielsen SoundScan, and won album of the year at the Country Music Assn. Awards. Lead single "I Hate Myself in the Morning" reached No. 10 on Billboard's Hot Country Songs chart, but two other singles failed to crack the top 20, a far cry from the late '90s, when Womack routinely topped the chart.

Things peaked in 2000 with the album and single "I Hope You Dance." The set has sold 2.6 million copies, while the track not only topped Hot Country Songs but also spent 11 weeks at No. 1 on the Adult Contemporary chart.

In the time since the last album, Womack did "family stuff," wrote a lot and worked with 17-year-old daughter Aubrey, an aspiring artist ("Around our house music has a way of sneaking in there," she says).

When she was ready to hit the studio, Womack teamed with producer Tony Brown (Reba McEntire, Brooks & Dunn). "I had wanted to work with Tony since I came to town," Womack says, adding that she's a fan of his work with Steve Earle, Lyle Lovett and George Strait. "I kind of knew what he would like and what he would gravitate toward and it's a lot of the same things that I do."

The album has a dark vibe, with plenty of drinking and love lost, but Womack says it wasn't intentional. "I try to go through the whole process with blinders on and just cut songs that really work for me. Sometimes it ends up being different when I don't even realize it's different."

"It probably seems dark compared to what's been made around here the last couple years," Womack continues. "I don't think it's dark compared to Hank Williams or George Jones. It's what I gravitate toward—songs that make you feel something."

Universal Music Group Nashville chairman Luke Lewis appreciates Womack's honesty. "There's plenty of happy love songs these days. I welcome songs about pain, especially from someone that can sing that well and emotive," he says.

Haunting first single "Last Call," which includes the memorable line "I bet you're in a bar because I'm always your last call," is No. 38 on Hot Country Songs.

Country KBQZ Kansas City, Mo., PD Mike Kennedy had no qualms about playing the single despite Womack's recent track



"It probably seems dark compared to what's been made around here the last couple of years. It's what I gravitate toward."

—LEE ANN WOMACK

record at radio. "I was just waiting for the right song and I honestly think this is it," he says.

Not every song is downbeat. Thought-provoking "The Bee," which features vocals from Keith Urban, comes out of left field. Country WKIS Miami PD Ken Bosen says Womack delivers songs that "speak to listeners on a higher level. 'I Hope You Dance,' for instance, was a message that connected with listeners and encouraged them to live their lives to the fullest. For better or worse, she sings 'smart songs'—songs that present a deeper message, a new message or at least a common message in a new way."

"New Again" also has a more positive spin. "I have this fascination with people who are able to fix things or take something old and make them new again," Womack says. "When I

first wrote it I was thinking of George Strait, because he can take classic, traditional country music and make it new again."

The set includes a duet with Strait, "Everything but Quits," and a cover of his "The King of Broken Hearts," which Womack says is an anthem in Texas. "I really did not want to cut the song but I love it—that's why I didn't want to cut it." After hearing her sing it when Strait was inducted into the Country Music Hall of Fame in 2006, Lewis and Brown convinced Womack to record it.

Lewis calls Womack a "mature artist," and she agrees. "I'm at a place in my life that I'm allowing myself to enjoy more," she says. "Because I've had time off and a chance to breathe, it allowed me to come back with a different kind of energy."

10

Number of top 20 Hot Country Songs hits by Womack since 1997

## BUZZ

**>>> RARE ROD**  
New Rod Stewart compilation "The Definitive Rod Stewart" will usher in an extensive catalog reissue campaign by Warner Bros. Nov. 18. The set is available as two CDs and as a deluxe edition with a DVD of 14 music videos. Moving forward, Warner is plotting expanded editions of Stewart's solo albums; three boxed sets with a blend of studio, live and rare tracks; and compilations rounding up duets and soundtrack contributions.

**>>> NEW DAY RISING**  
Thursday has signed a new deal with Epitaph, which will release the band's fifth album in spring 2009. Thursday broke through with its 2001 Victory debut, "Full Collapse," which has sold 360,000 U.S. copies, according to Nielsen SoundScan. After a contentious split with the Chicago indie, the band signed with Island and released the albums "War All the Time" (2003) and "A City by the Light Divided" (2006).

**>>> BOX OF LETTERS**  
Boston-based rock outfit Letters to Cleo will reunite after an eight-year hiatus for four shows this fall. Original members Kay Hanley (vocals), Greg McKenna and Michael Eisenstein (guitars) and Stacy Jones (drums) will join forces with Joe Kump (bass, replacing original bassist Scott Reibeling) when the gigs begin Nov. 18 in Los Angeles. The reunion follows a brief impromptu performance last year during a Boston benefit.

**>>> ALIVE AGAIN**  
Obits, a new New York band led by Drive Like Jethu/Hot Snakes principal Rick Froberg, has signed with Sub Pop and will release its label debut early next spring. The group is working with Girls Against Boys' Eli Janney and Geoff Sanoff at Brooklyn's Seaside Lounge studio on the as-yet-unfilled effort. Obits is planning fall East Coast shows with the Night Marchers, featuring Froberg's longtime collaborator John Reis.

Reporting by Jaclyn Albert, Jonathan Cohen and Laura O'Connor.

LATIN BY LEILA COBO

## Urban Jungle

Calle 13 Remains Difficult To Classify On Third Album

Being a maverick can be extremely cool. And it can be rough. Just look at Calle 13.

The duo, made up of half-brothers René Pérez (aka Residente) and Eduardo Cabra (aka Visiñate), burst onto the Latin music scene with its 2006 self-titled debut, a mix of urban and alternative that was ostensibly reggaeton but whose witty, literary lyrics; electronic rhythms; and acoustic percussion defied the genre's definition.

Moreover, Calle 13 was almost subversively irrelevant, its humor ranging from sophomoric to macabre and full of sexual undertones.

It all added up to a hit. Despite limited airplay, "Calle 13" sold nearly 250,000 copies in the United States, according to Nielsen SoundScan, and the duo became a media and critical darling.

But its follow-up, the far darker and racier "Residente o Visitante," didn't do as well, nothing slightly less than 100,000 copies. Now, the duo returns with an album that finds middle ground without really trying.

"Los de Atrás Vienen Conmigo," due Oct. 21 on Sony BMG, is a mix of urban and alternative that sees Calle 13 collaborating with the likes of Mexican alt group Café Tacvba and Rubén Blades. Tracks like "Que Lloren," which pokes fun at reggaeton and pop culture figures, are outright hilarious, strongly reaffirming Calle 13's standing as an urban—not a reggaeton—act.

There are more radio-friendly tracks, like the soulful, uplifting single "No Hay Nadie Como Tú." In general, the album expands on the group's Caribbean base and goes on to explore sounds of the world, including Argentina and Mexico, incorporating percussion and tubas that are reminiscent of Los Fabulosos Cadillacs and Akwid.

Altogether, it's a far more palatable release than "Residente o Visitante," which drew controversy with its sexual and religious content.

"I think it's a pretty album," says Pérez,

who writes all the lyrics, while Cabra handles music and arrangements. "Even when I criticize, the controversy isn't as strong. This is an album with many colors, with a broad palette."

Making an album that wasn't "as strong," however, was not a response to the previous release, Pérez says. "I flow how I feel," Pérez says. "That's the difference between artists and businessmen. The problem with the previous album wasn't a bad word here or there, but the ideas. You can't erase an idea."

Regardless of ideas or obscenities, Sony BMG has plans to release "Los de Atrás" simultaneously throughout the region, including Spain and Mexico, where Calle 13 will heavily promote for the first time.

"Los de Atrás" is also being promoted by iTunes Latino, which will release one single per week for the six weeks leading up to Oct. 21. The first track to be offered was "Que Lloren."

Stateside, the album's release is being promoted in tandem with a mini-concert tour presented by MTV Tr3s. The music channel will launch its Tr3s concert series with Calle 13 as the headlining act for six shows, beginning Oct. 9 at the Nokia Theatre in New York.

Because the single features Café Tacvba, it offers the opportunity for a wider range of stations to play the song, Sony BMG marketing VP Paula Kaminski says.

Regardless of how the public or radio sees it, Pérez says he primarily thinks of Calle 13 as an urban act.

Being "urban," he says, "goes beyond a rhythm or a style of dress. What good is it to dress like a rapper if you sing ballads? For me urban is a mix of things. It's what you represent. It brings together everything around us, from dance to sexuality to politics to religion. All that can be urban. And, if in addition to that, you're writing rap, and the music is rhythmically urban, well, it's even more so."

ROCK BY MICHAEL O. AYERS

## SWEET RELIEF

Lucinda Williams Rocks Out On Lost Highway Set

Thanks to her Southern twang and on-stage cowboy hat, Lucinda Williams has long been recognized as a country artist. But her most recent Grammy Award win in 2001 was for best female rock vocal performance, and on "Little Honey" due Oct. 14 via Lost Highway, Williams lets her rocker gal loose with authority.

Material for the follow-up to 2007's "West," which has sold 250,000 copies in the United States, according to Nielsen SoundScan, began taking shape during those sessions, but it didn't fit with the album's more melancholy vibe.

Williams also went back and poached from old, unfinished lyrics and finished what she'd started a long time ago. The originals of "Circles and X's" date

back to 1985, while "Well Well Well" was plucked from the "Sweet Old World" sessions of 1991. The resulting album dabbles in a variety of rock styles, from the dirty blues sound of "Lullhouse Tears," on which Williams duets with Elvis Costello, and lead single "Rain Love," an uptempo number heavy with solos.

There's also a cover of AC/DC's "It's a Long Way to the Top (If You Wanna Rock 'n' Roll)," and guest appearances by Matthew Sweet and the Bangles' Susanna Hoffs. And for those seeking the more down-trodden moments of past work, "Wishes Were Horses" and "Rarity" should do nicely.

Williams is known for pouring her personal life into her music, but she views "Little Honey" as representing a different side of her. "The narrative songs are more about me looking at another person or



THE ALIENS

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> ALIENS ADOPT INDEPENDENT LIFESTYLE

Losing its major-label deal was a blessing in disguise for Scottish psychedelic pop act the Aliens, keyboard player John Maclean says.

The act—formed in 2005 from the ashes of the Beta Band by Maclean with fellow former members Robin Jones and Gordon Anderson—released sophomore album "Luna" Sept. 29 in the United Kingdom on its own Alternative Distribution Alliance-distributed Pet Rock label. It's the follow-up to

2006's critically acclaimed "Astronomy for Dogs" (EMI), but "it'll be available in more countries than the last record, which never even got to parts of Europe and Australia," Maclean says. He says the act is negotiating international distribution/licensing deals.

The debut gained plaudits for the Aliens' unique "spaced out" folk-rock, but Maclean says that "when our option wasn't picked up [by EMI] we were quite happy, because we wanted out." The band may be on its own label without a publishing deal, but Maclean admits freedom also carries a price.

CALLE 13



## 6 QUESTIONS

with DAMON ALBARN and JAMIE HEWLETT

by COURTNEY HARDING

It takes a fair amount of bravery to tackle writing an opera based on a 16th-century Chinese novel in Mandarin, especially when you've never studied opera, spent very little time in China and don't speak a word of the language. But artist Jamie Hewlett and musician Damon Albarn gave it a go anyway—after all, creating a cartoon band sounded preposterous to them in 1990, yet that group Gorillaz went on to sell 4.3 million albums in the United States, according to Nielsen SoundScan.

The opera in question is represented by "Monkey: Journey to the West," released digitally Aug. 24 and on CD Sept. 23 via XL Recordings. And for Albarn, who spent the '90s fronting Britpop sensations Blur, and Hewlett, who co-created cult comic "Tank Girl," sales aren't as important as ensuring Western musicians advance eastward.

# 1 How exactly did you come to write an opera without any...?

**Albarn:** Experience? [laughs] I think the willingness to learn and experiment is more important than knowledge. I was a fan of aspects of opera. It's taken me a long time to really feel comfortable with the vocal technique. Not that we employed that or we had any opportunity to employ that in "Monkey," because it was such a riot putting this together. We didn't have tons of funding. We were working with people who couldn't sing.

**Hewlett:** Like working with what you've got. I like limitations. I think the reason why we've been able to pull it off is because of the limitations we've set for ourselves and had set for us.

# 2 What attracted you to the subject matter?

**Hewlett:** We were approached by the Chatelet

reason for doing this is not to sell albums, but to put something out that we feel is something we're proud of. We just put 150,000 tickets on sale for a run at the O2 Theatre in London, so the potential is there. We've taken another big gamble in thinking we can shift 150,000 tickets for an opera sung in Mandarin. We're going to give it a go because primarily I don't care what anyone says, we need to engage with the Chinese. And if parents take their kids to something like this, you know you're doing something.

# 4 Is it important for more Western musicians to go to China and vice versa?

**Hewlett:** We need more performances in China. Bands are not going to China because the Chinese censors are quite strict. Most music is banned, although the Gorillaz got through somehow. Madonna is banned.

**Albarn:** Also, because China is such a huge



WMJAMES

another situation rather than it being introspective," she says. "There's a feeling across the album of, 'Just lighten up.' Even though it has some older songs, overall the album says, 'I'm here, and I've not crawled down a hole. I'm here and I'm rocking out.'"

Williams road-tested many of the "Little Honey" tracks well before a release date was even announced, and she's noticed her fans responding positively. Still, opening up a show with three unfamiliar tunes is a risky move, but Williams says it has paid off. "I'm not just this one thing, and you see that when you see me play live," she says. "I love to do the ballad thing, but the audience wants to rock. People expect that now."

A handful of U.K. shows in October, booked by 13 Artists, is the maximum the band can commit to in touring terms, although dates in Europe and the United States—where the agent is Little Big Man—are being considered. "Touring will depend on how the record does," Maclean says. "The Beta Band had lavish tour budgets so it's quite a change—we have to be a bit more business-minded."

—Steve Adams

## >>> CUNNING STUNTS

Don't messin' mellowing out, but the Datsuns' latest album is the New Zealand quartet's poppiest yet.

The garage rockers burst onto the international scene in 2002, generating "future of rock/nroll"-type headlines in the U.K. music press. The 2002 self-titled debut album (V2) delivered a brace of U.K. top 40 singles and peaked at No. 17 on the Official Charts Co. listing. However, follow-ups "Outta Sight/Outta Mind" (2004) and "Smoke and Mirrors" (2006) failed to build on that breakthrough.

Now signed to Cooking Vinyl internationally (outside Australia and New Zealand),

the band's fourth album, "Head Stunts," appears Oct. 6 in the United Kingdom and Europe. The set is released one week later in Australia through Speak n Spell and in New Zealand by the act's own Universal Music-distributed Heiwaquid.

Datsuns vocalist/bassist Dolf de Borst calls the new set "a lot more pop than anything else we've done—but it still sounds heavy."

The Datsuns kick off U.K./European shows Oct. 10 in London, booked through Hester Skelter, before heading back down Under in December for festival dates. For the band, manager Tom Datsun says, "Europe's always been strong, as has Japan. But they have an audience in most territories round the world."

The band is published by Native Tongue (Australia) and Kobalt Music International.

—John Ferguson

## >>> HUNGRY HEARTS

Music played an important part in Zimbabwe's liberation struggle in the late '70s when the likes of Thomas Mapfumo created the soundtrack for the former British colony of Southern Rhodesia's path to independ-

ence. That tradition is being revived in the troubled country today by Comrade Fatso and his band Chabvondo.

The multiracial act's debut album, "House of Hunger," recently released on its own Xtrib label, is a combination of hip-hop beats, African rhythms and highly politicized lyrics criticizing the rule of President Robert Mugabe.

"I wanted this album to make people look at issues affecting them deeply," says 28-year-old Fatso, whose real name is Sam Farai Monro, a white, rednecked underground rebel who sings in English and the Shona tongue of his black backing band. Speaking after a show in Johannesburg, he adds, "We're fusing indigenous and Western sounds to create a revolutionary music to inspire people and break this house of hunger that is Zimbabwe."

The album has been banned by Zimbabwe's state-run radio and the group has been reduced to selling the album at gigs in its homeland. However, it is available internationally from comradefatso.com and the act, which handles its own domestic bookings, is seeking international live work. —Nigel Williamson



JAMIE HEWLETT's designs for characters from "Monkey." The artist has worked closely with Damon Albarn since the first Gorillaz album in 2001.

Theatre in Paris, asking if we would be interested in doing an opera on "Monkey." We were both fans of the TV show associated with the story, which ran on U.K. TV in the '70s. **Albarn:** The story idea came from the director, Chen Shi-zheng, who had a special relationship with the story that stemmed from him finding a copy under an uncle's mattress during the Cultural Revolution. So he wanted to bring a story that he felt was a significant sort of cultural cornerstone that needed to be reintroduced, well, introduced, really, to the West. But he wanted to do it in a new way that would resonate here.

# 3 How are you planning to sell the accompanying record? An opera sung in Mandarin about a monkey's journey doesn't exactly scream "hit."

**Albarn:** Everywhere where you're up against a fairly dumb attitude. To appeal to the masses... you won't get any satisfaction out of your work. The

market for music piracy, you can't tell which acts are popular. You can't just base it on record sales like you can at other places.

# 5 How did the BBC come to use parts of the opera in its Olympics coverage?

**Albarn:** They came and approached us. We were really the only well-known artists that were doing anything or had spent some time working with Chinese projects.

# 6 What are your future plans in terms of another Gorillaz record or a Blur reunion?

**Hewlett:** We're going to wrap "Monkey" up and hopefully the production can tour. We have a few new projects we've been working on for the past few months. Essentially we all work in the same way, whether we go back to one of our incarnations or we try something else. We have to be really excited about what we're going to do next. Maybe we'll have a project about pants.



ENTERTAINMENT WEEKLY BY LEILA COBO

# A HIGHER POWER

Latin Christian Music Takes Flight Again

On Sept. 10, radio station KOTK (1420 AM) in Omaha, Neb., converted.

The Salem Communications station, whose format was news/talk, became the network's sixth outlet in less than a year to switch to Radio Luz (Radio Light), a Spanish Christian talk format that plays a good dose of music.

The change underscores just one piece of a growing Latin Christian movement that, in recent months, has begun to permeate sales and airwaves.

"The whole Hispanic Christian evangelical movement is growing at a rate that almost nobody knows about," Salem Español national director Tony Calatayud says. "It is an underground machine."

In the past three months, several Latin Christian acts, including Daniel Calvetti, Alex Campos and Grupo Nueva Vida, have appeared on Billboard's Top Latin Albums chart, an uncommon place to be for Christian acts. And Christian reggaeton act Funky placed a live set on the Latin Rhythm Albums tally.

Univision Radio launched a Spanish-language high-definition contemporary Christian station, Amor

Celestial, on 107.5-HD2 in Los Angeles. And entries for the Latin Grammy Awards' best Christian album category have risen steadily in the past two years.

This is the most recent surge in popularity for Latin Christian music, which has seen sparks of interest from major labels through the years. Most remarkably, in 2005, bachata star Juan Luis Guerra released an



FUNKY: MARCOS WITT (above, top left) and HECTOR EL FATHER (left) are at the forefront of a Latin Christian music renaissance.

Funky and Campos.

"We're a fantastic complement for these Christian acts. They work the U.S. in the Christian market, and we work the secular market," says Univision International VP of music Jorge Pino, who worked as VP for

the growing population of Latin evangelical Christians in the United States. According to a 2007 Pew Institute study, 68% of U.S. Latinos are Catholics and 20% are born again or evangelical Protestants. Half of all Hispanic evangelicals—51%—are converts.

"We know how to get to our people," Witt says of the longstanding process of promoting and marketing Christian music on the Christian station and bookstore circuit. But, he adds, "what really opens up the world to us are those alliances that allow us to get into Target and Best Buy. The Christian world niche is already in Wal-Mart picking up their milk. They can also pick up a CD."

Beyond the Christian market, music consumers as a whole may be more open to Christian messages, thanks to secular acts that record religious albums.

Most recently, reggaeton star Hector "El Father" announced he had converted to Christianity and would stop recording reggaeton. In the mean-

time, he will release a new album, "El Juicio Final" (The Last Judgement), Oct. 21 on V/Machete. "I am giving my testimony, so people know how I felt and how I lived," Hector says about his album, which he describes as a mix of rap and worship.

"El Juicio," he says, will be his last secular album. "If the Lord wants me to record another album, I will do it, but it will be an album of worship to the Lord," he says.

For the time, Machete is working the album to secular and Christian accounts. The single "Y Lloro" is playing at mainstream Latin radio, but a second track, "Si Me Tocaras," is playing on Christian radio in Puerto Rico as well.

The bottom line, Witt says, is that "Latin Christian music is simply better now," as far as production values, lyrical content and creativity. "The second thing is, I think we're in a spiritual moment in humanity. I think people are looking for a message—something to hang onto. Something bigger than us."

●●●●●  
**'We're in a spiritual moment in humanity. People are looking for a message—something to hang onto. Something bigger than us.'**

—MARCOS WITT

album of Christian music, "Para Ti" on indie Venemus, which is distributed by Universal and has TV support through a deal with Univision.

Now, Vene has signed Marcos Witt, possibly the best-known Latin Christian artist, and has a licensing deal with Witt's label, Canzion, to release and market Canzion acts like Calvetti,

Sony Discos in 1999 when the label released Christian star Jaci Velasquez in Spanish.

These days, however, the focus seems to be less on turning Christian acts into Latin pop stars and more on making Latin Christian music available to everyone.

That impetus can be traced in part

## DIFFERENT DISCIPLES

Latin spirituality comes in many forms. Here are three artists who record distinctly different types of Christian music:

### FATHER MARCELO ROSSI

Rossi is not new, but two of his albums are topping Brazilian charts today. A Catholic priest known for his charismatic preachings and Masses, Rossi is a superstar in Brazil who's sold millions of albums and infuses his huge Masses (which he gives in stadiums) with music and aerobics.

### ALEX CAMPOS

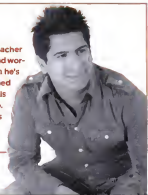
The Colombian singer vacillates between acoustic pop reminiscent of trova and rock, whose lyrics can take many meanings. His album "Culdrade Ti" in June hit No. 48 on Billboard's Top Latin Albums chart, but he is most popular in Latin America, where he fills stadiums.



### DANIEL CALVETTI

The Puerto Rican preacher sings songs of praise and worship that he pens when he's "alone with God." Signed to Canzion, Calvetti this summer peaked at No. 26 on Top Latin Albums with "En Paz."

—LC





# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### THE PRETENDERS

**Break Up the Concrete**  
*Producers: The Pretenders*  
*Shangri-La Music*

**Release Date:** Oct. 7

★ In the Pretenders' 30-year history, frontwoman Chrissie Hynde has been the only constant member, and the four other musicians on the band's ninth studio album haven't appeared on any of the previous eight. But while a tumultuous personnel record can threaten a band's momentum and consistency, it seems in this case to serve Hynde's creativity well. The blues- and country-influenced songs on "Break Up the Concrete" are an engaging departure from the group's earlier hits, with Hynde's dynamic alto voice gives the set the unmistakable Pretenders identity. Minor chords and vocal reverberate make "Almost Perfect" both haunting and pleasantly poppy, while the energetic title track is a honky-tonk work song with a punchy Bo Diddley beat. And with ballads like closer "One Thing Never Changed," Hynde proves she can turn from rock crooner on a dime—**EN**

#### MARGOT & THE NUCLEAR SO AND SO'S

*Animal/Not Animal*  
*Producer: Brian Deck*

**Release Date:** Oct. 7

★ Indiana indie-pop octet Margot & the Nuclear So and So's are going a unique route for a sophomore release with a pair of overlapping 12-track albums released simultaneously. "Animal," the band's preferred version, will be available on vinyl, while "Not Animal," a label-sequenced compilation of five "Animal" songs and seven others from the sessions, will stream on CD and as a digital download. Both sets contain noteworthy songs: the seductively psychedelic "A Children's Crusade on Acid" and the spare, uplifting stand-out "As Tall As Cliffs" stand out, but "Animal" is easily the superior effort, bolstered by the nervy, string-driven "My Baby (Shoots Her Mouth Off)" and epic centerpiece duet "Marie's Brazen Overture." Throughout the 10 tracks, the group comes across as confident and capable of charming in varying motifs across the rock spectrum.—**TC**

#### JENNIFER HUDSON

*Jennifer Hudson*  
*Producers: Clive Davis, Larry Jackson*

**Release Date:** Sept. 30

★ One has excited the world with a single song quite like Jennifer Hudson did in "Dreamgirls." Her vocally impeccable, gut-wrenching version of "And I'm Telling You I'm Not Going" brought movie audiences to their feet and won her the best supporting actress Academy Award in 2007. Nearly two years later, her self-titled debut showcases a voice so big, with an interpretive talent so natural, that it seems to burst beyond the confines of the recording. Clive Davis and co. put her through the current pop pieces: guest spots by P-Tain ("What's Wrong") and Ludacris ("Pocketbook"), the requisite Diene Warren belted ("You Pulled Me Through"), Norwegian pop courtesy of production team Stergate ("Spotlight"). But Hudson is so comfortable with singing—whatever the song might be—that she elevates the material, making it sound like nothing you've ever heard before. All hail the new diva.—**KM**



#### RACHAEL YAMAGATA

*Elephants/Teeth Sinking Into Heart*  
*Producers: Mike Mogis, John Allgo*

**Release Date:** Oct. 7

★ Four years after the remains of her impressive debut, "Hapenstance," singer/pianist Rachael Yamagata returns with an ambitious two-part album, mostly produced by Bright Eyes multi-instrumentalist Mike Mogis. On the first part, "Elephants," she sticks to brooding breakup ballads with long, languid piano chords and lush string arrangements, the perfect soundtrack for the loveless. Her breathy vocals are soft and soothing on slow tracks like "Over and Over" and "What If I Leave," while the sparse, acoustic duet with soulmate Ray LaMontagne ("Duet") sounds raw and intimate. The mood changes radically on the second part, when Yamagata emerges with gritty, garage-rock tunes a la PJ Harvey, delivering defiant hooks with the energy of someone taking revenge ("Faster"). "We can stay together separately/And we won't be lonely at all," she sings almost cheerfully on "Sideshif Friend."—**SP**

#### LAMBCHOP

*OH (ohio)*  
*Producers: Mark Nevers, Roger Mautenrot*

**Release Date:** Oct. 7

★ Kurt Wagner's deep, quavering baritone remains at the center of Lambchop's 11 albums, especially as they've become more restrained in recent years. Perhaps in an attempt to shake things up, Wagner divided the songs on "OH (ohio)" between top Nashville producers Roger Mautenrot and Mark Nevers. The former's crisp, sparkling production on such tracks as "National Talk Like a Pirate Day" and "Sharing a Glibson With Martin Luther King Jr." highlights the sound of each individual instrument in the band, while the latter's touch on tracks like the pretty, elevator music-style opener "Ohio" and "Slipped Dissolved and Loosed" seems to further enhance the songwriting and melodies. While the upbeat Lambchop records of the past are missed, "OH (ohio)" is a well-paced and engaging trip through Wagner's lush, scenic tunes.—**LW**

#### RISE AGAINST

*Appeal to Reason*  
*Producers: Bill Stevenson*

*Jason Livermore*  
*DGC/Interscope*

**Release Date:** Oct. 7

★ This hard-touring Chicago quartet has spent the last few years adding polish to its earnest protest-punk, an effort that's been rewarded handsomely at modern rock radio. Yet Rise Against's heightened profile hasn't led to a change of focus. On "Appeal to Reason," the band's third major-label set, singer Tim McIlrath is still concerned with the plight of the little guy and how his welfare often gets short shrift. "From Heads Unwound," as McIlrath puts it in one track. Beyond the acoustic "Hero of War," there's nothing here you haven't heard before from Rise Against—or, indeed, from Bad Religion before that. But producers Bill Stevenson (of the Descendents and Ali) and Jason Livermore keep the music moving at a breakneck pace that gives everything the gleam of urgency anyway.—**MW**

### LATIN

#### KINKY

*Barbecue*  
*Producers: Kinky, Mamey Mark, Chico Sando*  
*Ki-Kon/Network*

### OA515

*Dig Out Your Soul*  
*Producers: Dave Sardy*  
*Big Brother/Reprise*

**Release Date:** Oct. 7

★ Since its mid-'90s heyday, Oasis' albums—while still selling well worldwide outside the United States—have been comfortable, even pedestrian affairs, usually rescued by a couple of uncomplicated singalong stadium anthems. "Dig Out Your Soul," however, is the sound of a band rediscovering its snarl. Lead single "The Shock of the Lightning" sets the template: It may not have a chorus as such, but boy, does it make a fantastic repeat in search of one. Much of the album sounds similarly wired, with songs like "Bag It Up," "Waiting for the Rapture" and "The Turning" relocating the air of menace Noel Gallagher's songwriting seemed to mislay after "Definitely Maybe." On the downside, only Liam Gallagher's Lennon-esque "I'm Outta Time" is really intense enough for drunk people to wobble in fields. Still, who needs tunes when you've finally got your mojo working again?—**MS**

**Release Date:** Sept. 30

★ Much as it has done with witty electro-rock on albums past, Kinky hits the sweet spot here on this polished electronic pop set. The group combines its understating catchiness with nods to '80s British new wave and '90s electronic riffs. While the accordion that adds a manic energy to Kinky's live shows seems absent here, this is still a good time accessible to all. Expect music supervisors to swoon over a sleek track like "Those Girls" or the sweetly dreamy "Avian." Album closer "Tus Huellas, Mis Pasos," with its lush layers of percussion and something reminiscent of bird sounds, makes Kinky's unique choice of mash-up ingredients seem effortless.—**ABY**

### GOSPEL

#### KAREN PECK & NEW RIVER

*Ephesians One*  
*Producers: Bubba Smith*  
*Daywind Records*

**Release Date:** Sept. 30

★ Karen Peck & New River explore the joys of a faith-filled existence on this powerful collection of songs. Trio members Karen Peck Gooch, Susan Peck Jackson and Devin McKimley follow their Grammy

#### BOB DYLAN

*Tell Tale Signs: The Bootleg Series Vol. 8*  
*Producer: Jeff Rosen*  
*Columbia*

**Release Date:** Oct. 7

★ Before 1997's "Time Out of Mind," Bob Dylan had by now admitted been musically adrift for more than a decade. Maybe it was less about losing his muse than choosing the wrong material, based on the outtakes from that period on this robust collection. The "Oh Mercy" castoff "Born In This Rust" is a heartfelt love song with sympathetic Daniel Lanois production, while "32-20 Blues" is Dylan at his old-timey, front-porch best. The material from '97 on offers many surprises, particularly a dreamy alternate take on "Someday Baby" from "Modern Times" and the strident "Dreaming of You," which wouldn't have fit at all on "Time Out of Mind." Less essential are the live cuts, which only reinforce how Dylan's unpredictable phrasing and enunciation can render a song transcendent one moment ("Lonesome Day Blues," which sounds sourced from a bootleg), then unrecognizable ("Things Have Changed") or ordinary the next ("Cocaine Blues").—**JC**



# THE BILLBOARD RELEASES

## SINGLES

Award-nominated "Joy in the Journey" project with another strong set showing why they are one of the Southern gospel community's most successful acts. Opening track "Ephesians Chapter One" is a buoyant anthem that reminds us of the promises in that scripture. "All You Need When You Need It" is a smooth, soulful ballad with a potent lyric, while "Somethin' Goin' On (When Mama Prays)" is a tender tribute to the power of a mother's prayers. "Robe and Crown" is a high-spirited, foot-stomping number sure to be a crowd-pleaser. A must-have for Southern gospel fans or anyone who appreciates life-affirming music.—DEP

### VITAL BRISSES

#### THE CLASH

**Live at Shea**  
**Producer:** Guy Johns  
**Epic/Legacy**  
**Release Date:** Oct. 7  
**Having** fired then-junkie drummer Tomp Hoodon months earlier, the Clash that charged into Shea Stadium in October 1982 to open for the Who wasn't necessarily firing on all cylinders—not by purist standards. But with Hoodon's predecessor, Terry Chimes, back on the stool, it was still firing. Fittingly, the band rans 1977's stomping "Career Opportunities" down on the sold-out crowd like so many lead baseballs. "Live at Shea" rather remarkably captures the band conquering the soon-to-be-demolished stadium, turning the cold, sprawling space into a sweaty Brixton club. The Clash plays to the back row and reaches it with larger-

than-life versions of favorites like "Police on My Back" (where one can literally hear how the group could have transitioned to a stadium act) and a thrilling "The Magnificent Seven"/"Armageddon Time" funk-reggae sandwich.—WFO

### NEW & NOTWORTHY

#### ANNUALS

**Such Fun**  
**Producers:** Adam Baker, Jacques King  
**Cajunvabac**  
**Release Date:** Oct. 7  
**This** North Carolina-based sextet's major-label debut is as rich and diverse as 2006's "Be He Me," unfolding with layers of piano and string flourishes, crunching guitar jams and vibrant pop melodies. Gone are the flaming-Lips-style psychedelic bursts of its predecessor—in their place are a handful of contrived tunes ("Down the Mountain," the slide guitar-backed "Always Do") that lend the album a more scenic quality throughout. The season-appropriate melody of "Springtime" is disrupted by pounding drums before coalescing into a chorus that's as forceful as it is beautiful. "Hot Night Hounds" plays out like Sufjan Stevens embracing his love for electric guitar solos, and the driving pop of "Confessor" boasts a string-laden, harmony-rich chorus. With each additional listen, "Such Fun" reveals something new.—JM

**com** additional reviews online at [billboard.com](http://billboard.com)  
 • Jess: "Why Are We Not Perfect?" (Jesse Hall)  
 • Portugal, The Man, "Censored Colors" (David Vena)

### RECORDS

**EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)**

**CONTRIBUTORS:** Ayala Ben-Yehuda, Troy Carrozzini, Jonathan Cohen, Eve Nagy, Karl Mason, Michael Menchen, Jim Menze, Wade Phillips, Sven Philips, Deborah Evans Price, Steve Sheer, Mark Strydom, Chris Taylor, Chris Williams, Michael Wood, Lavinia Jones Wright

**PICK:** A new release predicted to hit the top half of the chart in

### COUNTRY

#### TAYLOR SWIFT

##### Love Story (5:33)

**Producers:** Taylor Swift, Nathan Chapman  
**Writer:** T. Swift  
**Publishers:** Sony/ATV Tree, Taylor Swift, BMI

**Big Machine Records**

**"Love Story"** serves as the first taste of Taylor Swift's highly anticipated sophomore album, "Fearless," due Nov. 11. It's an enchanting offering that finds the singer/songwriter—and now, producer—serving up a musical version of Romeo and Juliet with a twist: a happy ending. The 18-year-old penned the story of a youthful romance foiled by parental objections, but in the end love prevails and the couple finds its happily ever after. The production has a swirling, dreamy quality, and Swift's vocal is all sweetness and light. One of her strengths is that she writes and sings material that is age-appropriate and relatable to her audience—but one doesn't have to be a love-struck teen to be captivated by this engaging single. Country's own love affair with Swift will only gain momentum with this "Story."—DEP

### R&B/HIP-OP

#### LUDACRIS CO-STARRING CHRIS BROWN AND SEAN GARRETT

**What Them Girls Like (4:06)**

**Producers:** DaRealchild  
**Writers:** C. Bridges, C. Brown, S. Garrett, R. Jenkins  
**Publishers:** various  
**Disturbing Tha Peace/Def Jam**

**In** terms of flow and charisma, Ludacris is a rapper's rapper. Not only that, he has incredible rhyme skills on the mic, but his personality and humor give him a true authenticity among peers. With "What Them Girls Like," the first single from upcoming "Theater of the Mind," Ludacris delivers what he does best. He starts Chris Brown and Sean Garrett help out on the

chorus, heraps about knowing what women want. Producer Rodney "Darkchild" Jenkins crafts a memorable beat, actually played as an Arabic scale. While the content isn't overly novel, the music is certainly a nice change of pace. Ludacris has nothing left to prove as a rapper, so who can blame him for giving the people what they want?—SR

### AC

#### CELINE DION

##### My Love (4:09)

**Producers:** Linda Perry  
**Writer:** L. Perry  
**Publishers:** Stuck in the Throat/Famous, ASCAP

**"Taking Chances"** possesses dubious rights as Celine Dion's last successful album from the past 15 years—ever, in fact. Not surprising, given that nearly all of her original Sony proponents have exited the company, leaving few to embrace her command of an everlasting boss—i.e., that of labelmate Barbra Streisand—if only properly promoted. Previous single "Alone" was a disaster, failing to even chart at AC. But now, as Dion's two-year worldwide tour reaches North America, "My Love," written and produced by Linda Perry, has struck programmers' fancy—and it is truly an in-

### THE KILLERS

##### Human (4:07)

**Producer:** Stuart Price  
**Writer:** B. Flowers  
**Publisher:** not listed

**After** the platinum success of 2006's Springsteen-inspired "Sam's Town," the Killers team with electronic super-producer Stuart Price—best-known for his work with Madonna—to bridge the gap between the album's more modern rock sound with that of their 2004 debut, which incorporated '80s new wave influences. Lead single "Human" from new full-length "Day & Age" (Nov. 25) does that trick convincingly, merging a Boss-like melody over a New Order-injected rave-up. While the lack of prominent guitars may alienate some rock purists, credit the Killers for stretching the soundscape of alternative rock, which has increasingly become difficult to differentiate between mainstream rock. It is already off to a rousing start at alternative, where "Human" makes the group's highest entrance inside the top 15.—CW



spired choice from "Chances." Highly emotive and yet graciously understated, "My Love" oozes ache and uncertainty, as Dion pleads, "My love, can you give me strength, somehow I forgot how to ease my pain/I stand tall to get by, no matter how hard I try to hide." This splendid composition and Dion's atypical delivery offer potential to save a career in commercial turmoil. If Sony has any intention of protecting its investment, "My Love" needs a meaningful embrace.—CT

### TRIPLE A

#### RYAN ADAMS

##### Fix It (2:57)

**Producer:** Tom Schick  
**Writer:** R. Adams  
**Publishers:** Barland/Bug, BMI

**ductive** Ryan Adams has been busy writing his first book, "Infinity Blues," which arrives next year, but he hasn't stopped making new music. In fact, the alt-country wunderkind sounds better and more focused than ever. The first cut from his upcoming hit studio set, "Cardiology"—his fourth with his backing band the Cardinals—is an impassioned, rock-leaning take about love gone wrong, driven by killer guitar licks that lock into a nostalgic bar-band groove. Simple and well-crafted, "Fix It" overflows with sharp melodic hooks, and Adams' bittersweet howl stretches out in the gently anthemic chorus, making this is one of his catchiest tunes to date. "I know it's not a game," he pleads. "But it feels like losing when someone you love throws you away."—SP

### FOR THE RECORD

In the Sept. 27 R&B/hip-hop single review of "My Life" by the Game and Lil Wayne, the producers should have been listed as Cool and Dre.



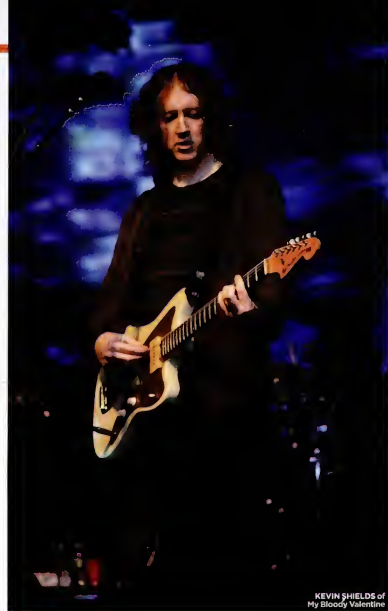
### FALL OUT BOY

##### I Don't Care (3:39)

**Producers:** Neal Avron  
**Writers:** P. Wentz, P. Stump  
**Publisher:** not listed

**Decayance/Island**

**The** biggest band to break emo into the mainstream returns with fifth studio album "Folie à Deux" Nov. 4. Lead single "I Don't Care" is already rocketing up the Billboard Hot 100 and Hot Digital Songs and is most-added at multiple radio formats. While not a huge shocker stylistically, it slams into high gear with thunderous guitars and drums and a bit of blues that emerges within a strong bass hook. Patrick Stump's signature howling interchanges throughout the chorus with his lower register as he mocks the haughtiness of Hollywood: "The best of us can find happiness in misery." Whether the title refers to the self-absorbed or the band's personal opinion of Tinseltown, "I Don't Care" is a sure bet to take its message to the top.—MH

KEVIN SHIELDS of  
My Bloody Valentine**ROCK** BY JONATHAN COHEN

# Bloody Good

## My Bloody Valentine Reunites With A Rather Loud Bang

Despite having sold just a shade more than a quarter-million copies in the United States since its 1991 release, according to Nielsen SoundScan, My Bloody Valentine's "Loveless" is considered one of the most influential rock albums of all time. But nothing quite prepared observers for the response to the Irish band's first North American shows in 16 years: nearly 26,000 tickets purchased for seven sold-out shows, well more than \$1 million in gross and thousands of cardrums battered by the band's ferocious psychedelic assault.

And that's not counting another 3,000 fans who packed into an upstate New York resort to watch MBV perform and curate the All Tomorrow's Parties festival the weekend of Sept. 19, an event so successful that tickets are already on sale for its 2009 edition.

It's a highly unlikely turn of events for the Kevin Shields-led group, which dropped off the

face of the earth in the mid-'90s while trying (unsuccessfully) to complete the follow-up to the slavishly praised "Loveless." The band's mystique only became more powerful due to the hiatus, during which Shields would occasionally turn up guesting on other artists' albums or contributing music to film soundtracks, only to vanish once more.

Fans never thought they'd have the chance to see MBV live again, but some in the biz held out hope, particularly Frank Riley, who was the band's booking agent at Monterey Peninsula Artists. When he left to open High Road Touring in 2001, he kept MBV on his active roster for three years on the off chance Shields would call one day. Offers would occasionally come in, including a longstanding invitation from Goldenvoice's Paul Tollett for the band to headline the Coachella festival, "but there was no indication Kevin was interested in doing that," Riley says.

Then a year-and-a-half ago, "I got a phone call from Kevin saying [touring] was something they

were thinking about," Riley recalls. "In a weird way, it wasn't that much of a surprise." (Shields declined to be interviewed for this story.)

Tollett came in with an enormous offer for the band to play the 2008 festival, which would have made it financially feasible for Shields to re-form and properly equip MBV. But the band wasn't ready to take the stage by late April, so Shields opted instead to team with All Tomorrow's Parties co-founder Barry Hogan for an opening salvo of U.K. dates starting in June, followed by some international festival appearances. MBV also agreed to headline the New York ATP show and then build a short North American tour around it.

Then came the hard part: Riley had to figure out the proper venues for a band that hadn't toured here since the first Bush administration.

"The most important thing for MBV was making sure that whatever they did sounded great," Riley says. "That requires a certain amount of equipment and power and volume and staging. I had to find venues that could accommodate that. Next, I had to consider which markets could fully support something within those sound specifications, which included no dB limits, an open floor in front of the stage and a certain capacity that could generate the income necessary to make the thing affordable."

Playing for a guarantee sources say was six figures not counting sizable merch sales. MBV laid waste to audiences with crushingly loud 90-minute sets, each of which ended with the wall-rattling feedback barrage "You Made Me Realize." "It sounded like a plane crashed at 300 miles per hour for 25 minutes," says Adam Fleming, who marketed the show at the San Francisco Design Center. Live Nation's Jason Grant, who promoted the gig at Toronto's Kool Haas, adds, "[It was] one of the most powerful and primal rock shows I've ever attended, let alone promoted."

In Chicago, MBV played the Aragon Ballroom, which is "four times the size of the venue we did on the 1992 tour, and it sold out in a day. It was one of the most exciting things I've seen in my life," says Jam Productions VP of concerts Andy Cirzan.

Shields admitted to the *New York Times* that he spent more than \$360,000 preparing for the shows, which means MBV won't wind up with a lot of take-home pay this time around. But the stage is now set for more touring, and much bigger paydays, at some point down the road. Riley will only say, "With the success of what we've accomplished, I think they'll consider additional dates in the future." Hogan adds, "It would be foolish to not continue. People want to see more of it."

All the more impressive is that the whole endeavor was pulled off without the assistance of a manager. Instead, MBV has "a group of people that surround them and support them and function on their own, responsibly and productively," Riley says, singling out European tour manager Gabriella Traub and her North American counterpart Eric Fisher for praise. "A lot of them were with the band in 1992."

With the tour finished and the prospect of new MBV material loomed (Shields told the *Times* he plans to complete the aborted third album and then start another one), Riley says the situation is "entirely unique. The band is still together enough and capable enough to go back and reconnect with their music and then may be find out that there's a larger audience for them now than there was all that time ago."

## DEMI EVERYWHERE

Demi Lovato's first solo album, "Don't Forget" (Hollywood), debuts this week at No. 2 on the Billboard 200, shooting the 16-year-old to the top of her Disney-bred class. And judging by early indicators, she might just be the brand's most widely marketable star.

"The audience in the first week of purchase is quite an exciting surprise: It's almost 80% between 13 and 18 years old," Hollywood GM Abbey Konowitch says. "So many times with projects driven by the Disney Channel, it's much younger. We know that if you can reach the upper end of the teens, the younger audience comes along. That's what makes Demi different from the other stars. Her audience is already broader and older, and this is without the real everyday Disney Channel appearances."

Lovato's early success is the result of a carefully crafted, repeatedly tested plan engineered by Hollywood and the Jonas Brothers' Jonas Group, which took the young singer/songwriter under its wing after she starred with Joe Jonas in the Disney Channel original movie "Camp Rock."

The plan shifts focus away from big top 40 outlets and instead uses a bottom-up approach involving consistent live performances and online marketing. Earlier this year, Lovato joined the Jonas Brothers on their 46-date tour, playing for more than 600,000 fans, and also headlined her own 20 dates.

Co-managers Kevin Jonas and Phil McIntyre wanted "to focus on live performances and then build an online platform," her two biggest drivers.

"It's been a successful campaign for us with the Jonas Brothers and some of our other artists, where you can build a first audience and then transition without having to be under the microscope of the MTV, [top 40 New York station WHITZ] Z100 realm," Konowitch says. "There's just no need to try to put artists of this style and caliber in the hip-hop/R&B world of top 40 radio, until they get big enough and have the momentum. They're wonderful partners and we love them, but we like to bring their artists when they're hits. We've had great success with this sort of timetable."

Next up for the young star: a second single and video, a special-edition release of "Don't Forget" in February, timed with the debut of her own Disney Channel series, "Sonny With a Chance," and a headlining tour throughout summer 2009.

—Kerri Mason

LOVATO



CURRINGTON

**COUNTRY** BY KEN TUCKER

## Billy's Back

**Recharged After Setbacks, Currington Unveils Third Album**

After coming down with severe laryngitis last year and then entering a 30-day trauma recovery program to deal with childhood abuse by his stepfather, Billy Currington decided to take it easy for six months in Hawaii.

Rested and rejuvenated, he hit the road in April and began to record a new album, "Little Bit of Everything," on days off. Due Oct. 14 via Mercury Nashville, the set is led by the single "Don't," which

is No. 31 on Billboard's Hot Country Songs this week. "It was good for me and now I've moved on," Currington says of the sabbatical.

Following a respectable showing: for his 2003 self-titled debut, the artist rose to country's upper echelon with his 2005 sophomore set, "Doin' Some-thing Right," which has sold 990,000 copies in the United States, according to Nielsen SoundScan.

The R&B-flavored "Don't" represents one end of the breadth of the new set, while the raucous "That's How Country Boys Roll" shows the other end of the spectrum. "People Are Crazy," which

includes the chorus "God is great, beer is good and people are crazy," is one of Currington's favorites on the new set. "The first time I heard it I wanted to record it," he says of the Bobby Braddock/Tony Jones song, "Every Reason Not to Go," one of four songs Currington co-wrote, was supposed to be on his last album, but "for whatever reason it didn't make it."

"It's all over the map, isn't it?" the Georgia-born Currington says with a laugh. "I grew up on different kinds of music. It's all inside of me and it comes out when it wants to."

One thing that isn't all over the map is the mood, which is decidedly positive. "I was going through a lot of songs that I had written that were on the sad side and I just kept passing them by," he says. The same was true of the outside songs pitched to Currington. "Every time I'd hear one I'd get through the first verse and chorus and say, 'That don't feel good,'" he says. "Not to say I won't ever record sad songs again, but in this part of my life I wanted to be happy and upbeat."

Country WYCD Detroit PD Tim Roberts describes "Don't" as "kind of a groove record, a real soulful performance that sort of reminded me of Motown music, so I felt there would be an immediate connection. We're getting strong phone reaction on the song."

Country KAJA San Antonio OM/PD George King adds, "He has a terrific mix of a contemporary sound that's not too over the top and down-home lyrics that most of audience really enjoys." The setup for "Little Bit of Everything" has included a promotion with mobile marketing firm Mozes in which fans call a phone number to hear new tracks and can also leave a message for Currington. Once registered, participants receive a text message alerting them when a new clip is available.

Universal Music Group Nashville VP of new media Michael Deputato says mobile list marketing is "more personal, more direct" than e-mail marketing. The promotion has been advertised on Currington's MYSpace page, as well as on iLike, his Web site, USGN's own portal and the artist's existing mobile list.



## GRAHAM SLAM

A diverse array of country, pop, Christian, bluegrass and Americana artists populate "Billy: The Early Years," the soundtrack that accompanies the upcoming film on the life of evangelist Billy Graham. Featuring Brad Paisley, Sara Evans, Third Day's Mac Powell, Brooks & Dunn, Brandon Heath and Patty Griffin, among others, the 12-song collection drops Oct. 7, three days before the film opens. Released by Arista Nashville and Essential Records, the project will be worked to country and Christian markets.

"I'm a huge fan of Billy Graham and have always supported his ministry. I know his life story is going to affect the lives of millions of Americans," says Evans, who sings the first single going to country radio, "Low."

Far from a predictable collection of country and gospel tunes, the project features unique collaborations. Sierra Hull—a 16-year-old bluegrass artist who portrays Graham's sister, Catherine, as a young woman—serves up "Just As I Am," backed by an all-star choir of John Cowan, Harry Stinson, Ronnie Bowman, Ronnie McCoury and John Wesley Hayes. Elsewhere, Powell trades lead vocals with Brooks & Dunn's Ronnie Dunn on Johnny Cash's "Over the Next Hill."

Gospel Music Assn. new artist of the year Heath covers Griffin's "Heavenly Day," "his" one of the orators in history that I really look up to simply because of the way he communicates," he says.

Also featured is the Paisley instrumental "What a Friend We Have in Jesus," which will be found on his Nov. 4 album "Play." Paisley says, "I came up with that arrangement myself and I did that in an afternoon. You can hear me thinking as I'm playing it."

The album's multifaceted nature has resulted in an array of promo opportunities, according to Arista Nashville VP of marketing and artist development Jon Elliott. Evans will appear on "Good Morning America" during release week and join Josh Turner to perform their respective songs from the soundtrack Oct. 5 at the Grand Ole Opry.

"We are trying to work alongside the theatrical marketing campaign everywhere we can," Provident Label Group senior VP of sales and marketing Ben Howard says.

—Deborah Evans Price

## WINNING THE WAR

Adopting a self-described "slow burn" strategy with their debut record has paid off for the Cold War Kids, who saw their second Downtown album, "Loyalty to Loyalty," debut this week at No. 21 on the Billboard 200, selling 22,000 copies, according to Nielsen SoundScan. The band's previous record, "Robbers & Cowards," has sold 173,000 copies since it was released in October 2006, but never made it higher than No. 173.

"As a band, we really want more of an R.E.M.-type career," lead singer Nathan Willett says. "We made lots of records before they got huge, and while they had a lot of hit singles, you can't really point to one song or record that defined them. We want to be so socially conscious but also open to playing the game. When we make decisions about licensing, for example, we

want to make them in the right way and be smart about it."

The Kids might have a hit on their hands with the new album's lead single, "Something Is Not Right With Me" has sold 11,000 digital copies in the five weeks since it was first released

and has been added into rotation at influential modern rock station KROQ Los Angeles. The song's No. 38 on Billboard's Modern Rock chart this week.

Two months before release, Downtown began playing the album for music supervisors; the first single has

already been featured in episodes of "Entourage" and "CSI:NY." "Something Is Not Right With Me" was also released early via blog RCRD LBL (a joint venture with Downtown), and the resulting discussion and reposting sent the track to the top of the Elbow music blog aggregator chart.

Even with a heavy focus on online marketing and blogging, the band is embracing physical retailers. "We are playing in-stores at record shops on this tour, and it's a great opportunity to connect with fans in a more intimate way," Willett says. The band played at the Casbah/Lou's in San Diego, Finger Prints in Long Beach, Calif., Music Millennium in Portland, Ore.; and Easy Street in Seattle during early week.

Another reason to keep a close eye on sales: The album is the first in a new partnership between Downtown and Fontana Distribution.

—Cortney Harding



COLD WAR KIDS



**ALL THAT JAZZ**  
The new hour-long jazz show, *Best of Jazz*, debuts on Top 200 Albums. *Find No. 2 on Top Bluegrass Albums* and his first *Billboard* 200 hit. See more Dave Roz gets his first No. 1 on *Smooth* with *Songs to Go* with his fourth No. 1 on *Top Contemporary Jazz*.

**KING SIZED**  
Kings of Leon score the week's best sales week and its first top 10 on the *Billboard* 200. No. 5, 74,000 copies. *"Only by the Night"* also bows at No. 1 in the United Kingdom and in Ireland and starts at No. 4 on *Top Euro Albums*.



**FLASH "PAPER"**  
T.I. is on the verge of his second No. 1 on the *Billboard* 200, as *"Paper Trail"* landed first-day sales of 232,000 on *Walmart SoundScan's* Oct. 11 holiday chart. It's the largest *Walmart SoundScan* first-day sales of 232,000 on *Walmart SoundScan's* Oct. 11 holiday chart. It's the largest *Walmart SoundScan* first-day sales of 232,000 on *Walmart SoundScan's* Oct. 11 holiday chart.

**CHART  
BEAT**

>>>Kid Rock's "All Summer Long" rebounds 29-28 on the *Billboard* Hot 100 while the cover version by the Rock Heroes leaps 38-26. That puts the two "Summer" songs back-to-back, the first time the same song has held adjacent positions on this chart since the week of July 18, 2003, when *Cerrie Hudson* scores the 202nd No. 1 for the franchise with "Spotlight," which claims pole position on the Adult R&B survey.

>>>Speaking of "American Idol" finalists, *Jennifer Hudson* scores the 202nd No. 1 for the franchise with "Spotlight," which claims pole position on the Adult R&B survey.

Read Fred Brenson every week at [billboard.com/fred](http://billboard.com/fred).

**Music Recession-Proof? Not Completely**

When I saw a car on the freeway with a home-made sign that said "Buy Out People, Not Bunkers," I chuckled, but I also thought about the one issue on which music sales pioneer **Henry Droz** and I differed the most.

Droz, the longtime president of WEA Distribution and later chairman of Universal Music Group Distribution, firmly held the opinion that record music is a recession-proof market because it represents a relatively inexpensive product that is long on value.

Cognizant of the retail labels and music retailers fell in during the late '70s, when the economy suffered double-digit inflation and double-digit unemployment, he blamed the album downturn of 1979-1982 on other factors: disco going from white hot to stone cold with no genre taking up the slack; the abandonment of the 8-track configuration; and home taping.

A similar triple threat at the start of this decade helped initiate the slump that has seen album sales decline in six of the last seven years, with teen pop, rather than disco, hitting the freezer in the early '00s, and the cassette representing a configuration that was subtracted from the market.

And home taping? In the late '90s, peer-to-peer swapping, whether on

the Internet or a CD burner in a college dorm, had replaced blank cassettes as the culprit of lost sales, although digital copying is far more insidious for.

In the '80s, a good pair of blank cassettes were just a couple of bucks cheaper than an LP, while today's cost difference between a blank CD and a recorded one is significant. Bids up at least a dozen music video channels and oodles of satellite radio or Music Choice channels.

Even during the early '80s post-disco crash, a guy who didn't bother making cassette copies of albums could turn on his favorite radio station to satisfy a music craving.

Since the dawn of the iTunes store in 2003, the consumer has been taught that an album download is worth \$9.99. Earlier than that, DVDs had already proved

might go or job security, music purchases can become vulnerable for the simple reason that there have always been ways to consume music without buying it.

According to a Pew Internet study released in July, 55% of U.S. households have access to broadband, unleashing myriad ways to enjoy music without needing to buy or steal a download. A home with satellite TV or digital cable picks up at least a dozen music video channels and oodles of satellite radio or Music Choice channels.

Even during the early '80s post-disco crash, a guy who didn't bother making cassette copies of albums could turn on his favorite radio station to satisfy a music craving.

Since the dawn of the iTunes store in 2003, the consumer has been taught that an album download is worth \$9.99. Earlier than that, DVDs had already proved

to be a more popular purchase than similarly priced CDs.

I'm the first to agree with the notion that albums are a better value than movies, but through the week ending Oct. 14—even with Wal-Mart absent from Nielsen VideoScan's store sample—the average No. 1 on *Top DVD Sales* for 2008 stands at 424,527, versus 247,978 for a No. 1 album.

With album sales again trailing prior-year pace in 2008, the economic climate gives labels and retailers new reason to scrutinize the average cost of a CD after its first week or two on the market.

**THREE: Metallica's** "Death Magnetic" becomes only the third 2008 release to top the *Billboard* 200 for as many as three weeks and just the second to do so for three straight frames. Selling 132,000 copies (down 61%), it is also

the only album on this issue's chart to surpass 100,000. Next week it's destined to become just the 12th album this year to sell at least 1 million copies, compared with 20 at this time last year. Two Hollywood titles, *Jonas Brothers' "A Little Bit Longer"* (936,000 to date) and *Miley Cyrus' "Breakout"* (921,000) are next in line to join that club. ...



**Over The Counter**  
GEOFF MAYFIELD

possible impact on the music business (*Billboard*, Sept. 27). Koch Entertainment chairman **Michael Koch** echoed the opinion I heard from Droz almost 20 years ago, boosting music's ability to uplift at an economical price. And it could well be that the price of gas and worries over the economy's health might enhance the perceived value of albums as gifts in this year's holiday-selling period.

Still, I can't shake the notion that if Mr. and Ms. Consumer feel woozy about how far a dollar

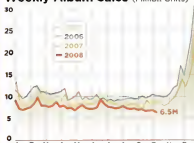


**Market Watch** A Weekly National Music Sales Report  
**Weekly Unit Sales**

	ALBUMS	PHYSICAL ALBUMS	THRU: TRUCK
This Week	6,460,000	1,251,000	18,830,000
Last Week	6,924,000	1,263,000	19,289,000
Change	-6.7%	-2.5%	-2.4%
This Week Last Year	9,059,000	1,092,000	15,039,000
Change	-28.7%	12.7%	25.2%

\*Digital album sales are also included within album sales.

**Weekly Album Sales (Million Units)**



**Year-To-Date**

**OVERALL UNIT SALES**

	2007	2008	CHANGE
Albums	337,344,000	297,866,000	-11.7%
Digital Tracks	612,222,000	795,735,000	30.0%
Store Singles	1,748,000	1,720,000	-27.3%
Total	951,314,000	1,094,320,000	15.1%
Albums w/EP	398,566,200	377,445,300	-5.3%

\*Digital album sales are also included within album sales.

**ALBUM SALES**



**SALES BY ALBUM FORMAT**

	2007	2008	CHANGE
CD	300,584,000	249,224,000	-17.3%
Digital	55,769,000	472,599,000	32.3%
Cassette	236,000	67,000	-71.6%
Other	75,000	1,316,000	74.3%

For week ending Sept. 28, 2008. Figures are rounded. Compiled from a national survey of retail stores and online sales, with reports collected and analyzed by SoundScan.

nicksen  
SOUNDSCAN

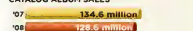
**YEAR-TO-DATE SALES BY ALBUM CATEGORY**

	2007	2008	CHANGE
Current	202,743,000	169,297,000	-16.5%
Catalog	134,601,000	128,569,000	-4.5%
Deep Catalog	95,065,000	92,239,000	-3.0%

**CURRENT ALBUM SALES**



**CATALOG ALBUM SALES**



Nickelback SoundScan counts on current only sales within the first 10 months of an album's release (12 months for classical and jazz albums). Year-to-date sales on the first week of the following week are added to current sales. Deep catalog sales are sales on the catalog sales (sales on the catalog sales) for sales on the catalog sales.

WEEK	DATE	WEEK START	WEEK END	ARTIST	ALBUM	WEEKS ON CHART	WEEKS AT NO. 1	PEAK	STATUS
1	1	1	1	<b>METALLICA</b> RIDE OR DIE (DISCOTHEK LABEL OFFICE)	Death Magnetic	1	1	1	
2	1	2	2	<b>DEMI LOVATO</b> DILEMMA (JIVE)	Don't Forget	1	1	1	
3	2	2	2	<b>THE VIO</b> CIT (JIVE RECORDS) (JIVE)	Year Of The Gentleman	1	1	1	
4	NEW	3	3	<b>THE PUSSEYCAT DOLLS</b> HONEY (JIVE)	Doll Domination	1	1	1	
5	NEW	4	4	<b>KINGS OF LEON</b> WALK AWAY (JIVE)	Only By The Night	1	1	1	
6	NEW	5	5	<b>JAZMINE SULLIVAN</b> TRUST NO ONE (JIVE)	Feetless	1	1	1	
7	4	6	6	<b>KID ROCK</b> 101 (REPUBLIC RECORDS) (JIVE)	Rock N Roll Juke	1	1	1	
8	NEW	7	7	<b>JOE</b> JOE THOMAS (JIVE)	Joe Thomas, New Man	1	1	1	
9	5	8	8	<b>YOUNG JEEZY</b> J. 101 (JIVE RECORDS) (JIVE)	The Recession	1	1	1	
10	11	8	8	<b>JONAS BROTHERS</b> HOLD ON (JIVE)	A Little Bit Longer	1	1	1	
11	9	9	9	<b>LIL WAYNE</b> THANK YOU FOR YOUR PAST PRESENT & FUTURE (JIVE)	The Carter III	1	1	1	
12	NEW	10	10	<b>TY ON THE RADIO</b> THE TY ON THE RADIO (JIVE)	Dear Science	1	1	1	
13	5	11	11	<b>DARUS RUCKER</b> CAPTAIN JACK (JIVE)	Learn To Live	1	1	1	
14	10	12	12	<b>THE GAME</b> THE GAME (JIVE)	LAX	1	1	1	
15	14	12	12	<b>RIHANNA</b> R.I. (JIVE)	Good Girl Gone Bad	1	1	1	
16	13	13	13	<b>SOUNDTRACK</b> THE SOUNDTRACK (JIVE)	Mamma Mia!	1	1	1	
17	12	13	13	<b>SLIPKNOT</b> SLIPKNOT (JIVE)	All Hope Is Gone	1	1	1	
18	15	13	13	<b>RUGSLAND</b> RUGSLAND (JIVE)	Love On The Inside	1	1	1	
19	3	14	14	<b>NELLY</b> NELLY (JIVE)	Brass Knuckles	1	1	1	
20	NEW	15	15	<b>JACKSON BROWNE</b> JACKSON BROWNE (JIVE)	The Conqueror	1	1	1	
21	NEW	16	16	<b>COLD WAR KIDS</b> COLD WAR KIDS (JIVE)	Loyalty To Loyalty	1	1	1	
22	17	15	15	<b>COLOPAT</b> COLOPAT (JIVE)	Visi La Vida or Death And All His Friends	1	1	1	
23	6	16	16	<b>BUNGERHER</b> BUNGERHER (JIVE)	Black Butterfly	1	1	1	
24	NEW	17	17	<b>JENNY LEWIS</b> JENNY LEWIS (JIVE)	Acid Tongue	1	1	1	
25	22	17	17	<b>JASON MRAZ</b> JASON MRAZ (JIVE)	We Sing, We Dance, We Swell Things	1	1	1	
26	NEW	18	18	<b>DAVID GILMOUR</b> DAVID GILMOUR (JIVE)	Live in Gdańsk	1	1	1	
27	20	17	17	<b>MILEY CYRUS</b> MILEY CYRUS (JIVE)	Breakout	1	1	1	
28	7	18	18	<b>DJ KHALED</b> D.J. KHALED (JIVE RECORDS) (JIVE)	We Global	1	1	1	
29	NEW	19	19	<b>HANDY ROGERS BAND</b> HANDY ROGERS BAND (JIVE)	Randy Rogers Band	1	1	1	
30	21	17	17	<b>LEONA LEWIS</b> LEONA LEWIS (JIVE)	Spirit	1	1	1	
31	23	18	18	<b>KATY PERRY</b> KATY PERRY (JIVE)	One Of The Boys	1	1	1	
32	25	18	18	<b>TAYLOR SWIFT</b> TAYLOR SWIFT (JIVE)	Taylor Swift	1	1	1	
33	NEW	19	19	<b>PLAIN WHITE T'S</b> PLAIN WHITE T'S (JIVE)	Big Bad World	1	1	1	
34	25	19	19	<b>SOUNDTRACK</b> SOUNDTRACK (JIVE)	Camp Rock	1	1	1	
35	NEW	20	20	<b>THEIVEY CORPORATION</b> THEIVEY CORPORATION (JIVE)	Radio Retaliation	1	1	1	
36	27	19	19	<b>VARIOUS ARTISTS</b> VARIOUS ARTISTS (JIVE)	NOW 25	1	1	1	
37	18	20	20	<b>JESSICA SIMPSON</b> JESSICA SIMPSON (JIVE)	Do You Know	1	1	1	
38	27	19	19	<b>NEW KIDS ON THE BLOCK</b> NEW KIDS ON THE BLOCK (JIVE)	The Block	1	1	1	
39	23	20	20	<b>VARIOUS ARTISTS</b> VARIOUS ARTISTS (JIVE)	NOW There's What I Call Country	1	1	1	
40	35	20	20	<b>DUFFY</b> DUFFY (JIVE)	Rockferry	1	1	1	
41	18	21	21	<b>RAPHAEL SAGGIO</b> RAPHAEL SAGGIO (JIVE)	The Way I See It	1	1	1	
42	28	21	21	<b>ERIC BENET</b> ERIC BENET (JIVE)	Love & Life	1	1	1	
43	25	21	21	<b>STAND</b> STAND (JIVE)	The Illusion Of Progress	1	1	1	
44	16	22	22	<b>ALL THAT REMAINS</b> ALL THAT REMAINS (JIVE)	Overcome	1	1	1	
45	NEW	23	23	<b>SOUNDTRACK</b> SOUNDTRACK (JIVE)	Sea And The City: Volume 2	1	1	1	
46	34	23	23	<b>M.I.A.</b> M.I.A. (JIVE)					
47	30	24	24	<b>DISTURBED</b> DISTURBED (JIVE)	Indestructible	1	1	1	
48	NEW	25	25	<b>Z.RO</b> Z.RO (JIVE)	Revelation	1	1	1	
49	32	25	25	<b>JOHN CROW MEDICINE SHOW</b> JOHN CROW MEDICINE SHOW (JIVE)	Tennessee Pushers	1	1	1	

THE BILLBOARD 200 ARTIST INDEX[illegible]

Rank	Artist	Album	Label	Weeks on Chart	Peak	Genre
51	CHRIS TOMLIN	CHRIS TOMLIN	IMPACT / MONSTER / DISTRIBUTION LABELS (IMP)	1	51	Country
52	GREASE!	GREASE!	ATLANTIC (AT)	1	52	Soundtrack
53	THE KADAKHENS OF CABOCA	THE KADAKHENS OF CABOCA	VAMPORIS P&J RIO	1	53	World
54	SOUNDTRACK	SOUNDTRACK	SEE AND THE CITY	1	54	Soundtrack
55	CARRIE UNDERWOOD	CARRIE UNDERWOOD	CARNIVAL ROSE	1	55	Country
56	JONAS BROTHERS	JONAS BROTHERS	JONAS BROTHERS	1	56	Pop
57	LINCOLN BROWSTER	LINCOLN BROWSTER	TODAY IS THE DAY	1	57	Pop
58	SAVING ABEL	SAVING ABEL	SAVING ABEL	1	58	Pop
59	3 DOORS DOWN	3 DOORS DOWN	3 DOORS DOWN	1	59	Pop
60	GEORGE STRAIT	GEORGE STRAIT	TROUBADOUR	1	60	Country
61	THE MONT BLISTER	THE MONT BLISTER	ORACULAR SPECTACULAR	1	61	Pop
62	THE CHEATY GIRLS	THE CHEATY GIRLS	ONE WORLD (SOUNDTRACK)	1	62	Pop
63	RHM & K&N	RHM & K&N	THE ROYALTY, LA REALEZA	1	63	Pop
64	JACK JOHNSON	JACK JOHNSON	SLEEP THROUGH THE STATIC	1	64	Pop
65	LL COOL J	LL COOL J	EXIT 13	1	65	Pop
66	DAUGHTRY	DAUGHTRY	DAUGHTRY	1	66	Pop
67	BETTE MIDLER	BETTE MIDLER	WHAT'S THE BEST BEST	1	67	Pop
68	HEIDI NEWFIELD	HEIDI NEWFIELD	JACKPOT: AM I WAITING FOR	1	68	Pop
69	NATALIE COLE	NATALIE COLE	STILL UNFORGETTABLE	1	69	Pop
70	JAMIEY JOHNSON	JAMIEY JOHNSON	THEY LOSE SOME	1	70	Pop
71	MITCH HEDBERG	MITCH HEDBERG	DO YOU BELIEVE IN GOD?	1	71	Pop
72	THEORY OF A DEADMAN	THEORY OF A DEADMAN	SCARS & SOUVENIRS	1	72	Pop
73	HOLLYWOOD UNDEAD	HOLLYWOOD UNDEAD	SWAN SONS	1	73	Pop
74	SHREKDOWN	SHREKDOWN	THE SOUND OF MESSIAH	1	74	Pop
75	AVENGED SEVENFOLD	AVENGED SEVENFOLD	LIVE IN THE LBC & DIAMONDS IN THE ROUGH	1	75	Pop
76	GYM CLASS HERODES	GYM CLASS HERODES	THE CUILT	1	76	Pop
77	TOBY KEITH	TOBY KEITH	25 BIGGEST HITS	1	77	Pop
78	VARIOUS ARTISTS	VARIOUS ARTISTS	ISLAND: DE MEXICO PARA EL MUNDO	1	78	Pop
79	LYERLASH	LYERLASH	LOVE, WAR AND THE GHOST OF WHIFFY FORD	1	79	Pop
80	CHRIS FONSE	CHRIS FONSE	EXCLUSIVA	1	80	Pop
81	LUIS FONSE	LUIS FONSE	PALABRA DEL SILENCIO	1	81	Pop
82	UNDERGARTH	UNDERGARTH	LOST IN THE SOUND OF SEPARATION	1	82	Pop
83	ICE CUBE	ICE CUBE	MINUTES TO MIDNIGHT	1	83	Pop
84	THIRD DAY	THIRD DAY	REVELATION	1	84	Pop
85	JENNI RIVERA	JENNI RIVERA	COCO	1	85	Pop
86	COLBIE CAILLAT	COLBIE CAILLAT	JANET	1	86	Pop
87	JOHN MAYER	JOHN MAYER	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	1	87	Pop
88	FRANK SINATRA	FRANK SINATRA	NOTHING BUT THE BEST	1	88	Pop
89	REHAB	REHAB	GRAFFITI THE WORLD	1	89	Pop
90	MARVIN SAPP	MARVIN SAPP	THRATLY	1	90	Pop
91	LOPPS	LOPPS	FIGHT WITH WORDS	1	91	Pop
92	SOLANGE	SOLANGE	SON-ANGEL & THE HEDLEY ST. DREAMS	1	92	Pop
93	SUGARLAND	SUGARLAND	POCKETFUL OF SUNSHINE	1	93	Pop
94	NAS	NAS	ENJOY THE RIDE	1	94	Pop
95	WOOGAI	WOOGAI	THE UNKIS IS HOWLING	1	95	Pop
96	TIM MCGRAW	TIM MCGRAW	GREATEST HITS: LIMITED EDITION	1	96	Pop
97	JEM	JEM	DOWN TO EARTH	1	97	Pop
98	CHARLIE HADEN	CHARLIE HADEN	FAMILY & FRIENDS - RAMBLING BOY	1	98	Pop

174	FLYING	180	JOE	9	175	UNION PARK	180	NETHER STATION	180
175	LINE FIVE	181	JOHN PROCTOR	402	6	THE LUGGS	84	MEAT	181
176	FLYING	182	JOE JOHNSON	50	8	LO COOL J	137	BEAT	182
177	FLYING	183	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	183
178	FLYING	184	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	184
179	FLYING	185	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	185
180	FLYING	186	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	186
181	FLYING	187	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	187
182	FLYING	188	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	188
183	FLYING	189	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	189
184	FLYING	190	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	190
185	FLYING	191	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	191
186	FLYING	192	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	192
187	FLYING	193	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	193
188	FLYING	194	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	194
189	FLYING	195	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	195
190	FLYING	196	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	196
191	FLYING	197	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	197
192	FLYING	198	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	198
193	FLYING	199	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	199
194	FLYING	200	JOHN PROCTOR	402	6	LO COOL J	137	BEAT	200

		ARTIST (SUPPORT & BONUS: DISTRIBUTING LABEL, PRICE)	Title			ARTIST (SUPPORT & BONUS: DISTRIBUTING LABEL, PRICE)	Title				
101	54	67	<b>PLIES</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Definition Of Real	1	101	130	95	<b>VARIOUS ARTISTS</b> "OFFICIAL... MUSIC" (ATLANTIC 1572745) (19.98)	Sundown: Music For Unwinding	23
102	54	67	<b>NICKLEBACK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	All The Right Reasons	1	102	138	109	<b>ONE REPUBLIC</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Dreaming Out Loud	64
103	62	72	<b>MARON 5</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	It Won't Be Soon Before Long	1	103	46		<b>KRISTY LEE COOK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Why Wait	46
104	59		<b>VARIOUS ARTISTS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Innu Rench Record	1	104	154	96	<b>YOKIO HOTEL</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Screen	21
105	64	82	<b>KE\$TELL</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Shine	1	105	140	120	<b>KENNY CHESNEY</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Just Who I Am: Poets & Pirates	24
106	95	94	<b>METRO STATION</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Metro Station	1	106	156	154	<b>VARIOUS ARTISTS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Danney Girl Rock 2	154
107	90	64	<b>LADY ANTELBUM</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Lady Antebum	1	107	NEW		<b>VIC LATINO</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Vic Latino Presents: Ultra Mix	21
108	87	77	<b>PARAMORE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	RIOT!	1	108	107		<b>THREE DAYS GRACE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	One - X	1
109	115		<b>SECONDHAND SERENADE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	A Twist In My Story	1	109	155	149	<b>VICENTE FERNANDEZ</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Pare Simbre	21
110	72	56	<b>ALACRANES MUSICAL</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Tu Inspiracion	1	110	113	42	<b>OKERNEVAL</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Strand Is	42
111	73		<b>DADDY YANKEE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Telento De Barrio (Soundtrack)	1	111	109	159	<b>ALICIA KEYS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	As I Am	81
112	91		<b>SHWAYZE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Shwayze	1	112	140	125	<b>TRACE ADKINS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	American Man: Greatest Hits Volume II	21
113	63	66	<b>JIMMY WAYNE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Do You Believe Me Now	1	113	177	173	<b>FLEET FOXES</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Fleet Foxes	81
114	71	101	<b>JORDAN SPARKS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Jordan Sparks	1	114	158	144	<b>VAMPIRE WEEKEND</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Vampire Weekend	21
115	30		<b>EL YOUNG BAND</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Jett Black & Jewel	1	115	158	144	<b>KEYSHIA COLE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Just Like You	17
116	64	66	<b>BECK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Modern Guin	1	116	106	57	<b>EDITHA NAZARIO</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Reel...En Vivo	57
117	118	103	<b>ALAN JACKSON</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Good Time	1	117	NEW		<b>SOUNDTRACK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Across The Universe: Deluxe Edition	21
118	115	90	<b>WEEZER</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Weezer	1	118	174	152	<b>ROBERT PLANT / ALISON KRAUSS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Reeling Send	21
119	115	123	<b>LEO ZEPPELIN</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Motherhip	1	119	174	152	<b>GAVIN ROSSELL</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Wanderlust	21
120	79	58	<b>KIDZ BOP KIDS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Kidz Bop 4	1	120	140	112	<b>MARIAH CAREY</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	E=MC <sup>2</sup>	31
121	100	105	<b>RASCAL FLATTS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Still Feels Good	1	121	156	166	<b>BRANDON HEATH</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	What If We	71
122	110	66	<b>GARTH BROOKS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Ultimate Gift	1	122	172	155	<b>LIFEHOUSE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	What We Are	71
123	101	83	<b>MICHAEL BUBLE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Cat Me Irresponsible	1	123	143	116	<b>B.B. KING</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	One Kind Ferror	21
124	124	68	<b>EAGLES</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Long Road Out Of Eden	1	124	157	172	<b>AVENGED SEVENFOLD</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Avenged Sevenfold	21
125	105	85	<b>DAVID BANNER</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Greatest Story Ever Told	1	125	176	150	<b>RADIOHEAD</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	In Rainbows	1
126	48		<b>LINDSEY BUCKINGHAM</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Gift Of Screws	1	126	NEW		<b>SANTOGG</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Santogog	24
127	118	106	<b>SEETHER</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Finding Beauty In Negative Spaces	1	127	134	93	<b>DAGONFORCE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Ultra Breakdown	21
128	52	50	<b>VARIOUS ARTISTS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Rock Heroce	1	128	100	148	<b>MADONNA</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Hard Candy	21
129	61		<b>CELTIC THUNDER</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Act Two	1	129	175	125	<b>VARIOUS ARTISTS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	NOW There's What I Call Classic Rock	21
130	104	61	<b>TAYLOR SWIFT</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Beautiful Eyes (EP)	1	130	178	150	<b>WISIN &amp; YANDEL</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Wisin Vs. Yanel: Los Extraterrestres	21
131	123	134	<b>THREE 6 MAFIA</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Last 2 Weeks	1	131	152	126	<b>KEITH ANDERSON</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	CMCONE	11
132	106		<b>APOCALYPTIC</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Worlds Collide	1	132	117		<b>B.G. &amp; CHOPPER CITY BOYZ</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Life In The Concrete Jungle	11
133	127		<b>BRAD PASKLEY</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	5th Gear	1	133	111	82	<b>BRIAN WILSON</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	That Lucky Old Sun	21
134	75	69	<b>MICHAEL FRANKI &amp; SPINAREHEAD</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	All Rebel Rockers	1	134	NEW		<b>AGUIRRE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Med Sud I Eryum Via Spinal Sultano	16
135	114	74	<b>MIRANDA LAMBERT</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Crazy Ex-Girlfriends	1	135	100	100	<b>CASTING CROWNS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Altar And The Door	21
136	125	66	<b>NEW KIDS ON THE BLOCK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Greatest Hits	1	136	102	185	<b>MARCO ANTONIO SOLIS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	La Mejor... Coleccion	82
137	92		<b>LLOYD</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Lessons In Love	1	137	41		<b>COLBY O'DONIS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Colby O	1
138	153		<b>THE TING TINGS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	We Started Nothing	1	138	171	153	<b>SOUNDTRACK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Avin And The Chpmunks	8
139	179	20	<b>SANTY KANE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Welcome To The Dohhouse	1	139	175	181	<b>FLY LEA</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Flyleat	21
140	108		<b>ADELE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	19	1	140	NEW		<b>SOUNDTRACK</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Another Cinderella Story	180
141	117	66	<b>KEITH URBAN</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Greatest Hits	1	141	194	167	<b>MILEY CYPRI</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Best Of Both Worlds Conction	21
142	130		<b>THE OFFSPRING</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Rise And Fall, Rage And Grace	1	142	155	183	<b>DAVEY CR</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	DAY26	1
143	132	106	<b>STRYKER</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Total Dance 2008: Vol. 2	1	143	NEW		<b>RA</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Beck Sun	183
144	124	114	<b>VARIOUS ARTISTS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Northern Songs: Ceneades Best & Brightest	1	144	181	173	<b>JESSE MCCUNEY</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Departure	1
145	122		<b>ENRIQUE IGLESIAS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	OS-08	1	145	181	173	<b>TRICK ROSS</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Trille	1
146	126	108	<b>JOHN MAYER</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Continuum	1	146	182	155	<b>RIO RIDA</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Mail On Sunday	1
147	NEW		<b>FOURPLAY</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Energy	1	147	NEW		<b>GUCCI MANE</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Hood Classics	1
148	137	130	<b>FIVE FINGER DUTCH PUNCH</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Way Of The Fist	1	148	193	143	<b>ONE DAY AS A LION</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	One Day As A Lion (EP)	1
149	121	118	<b>O.A.R.</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Narrow Strays	1	149	NEW		<b>JIM BRUCKMAN</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	Unspoken	1
150	155	145	<b>O.A.R.</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	All Side	1	150	200	155	<b>ASHANTI</b> "I'm a... NIP" (NIP) (ATLANTIC 1572745) (19.98)	The Declaration	1

See Charts Lensed for rules and regulations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



OCT  
11  
2008ALBUMS **Billboard**SALES DATA  
COMPILED BY  
THE  
NIELSEN  
SONUSICANEXCLUSIVE  
CHARTS FROM  
**BILLBOARD.BIZ**

## TOP POP CATALOG

WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	AC/DC	BLACK PUNK (RE-RELEASE) (REMASTERED) (11 DISC SET)	1	1	1	1
2	VARIOUS ARTISTS	CD ONLY: ORIGINAL PLATINUM EDITION (CD 2007/2008) (11 DISC SET)	2	2	2	2
3	ABBA	CD ONLY: GREATEST HITS (CD 2007/2008) (11 DISC SET)	3	3	3	3
4	JOURNEY	CD ONLY: GREATEST HITS (CD 2007/2008) (11 DISC SET)	4	4	4	4
5	METALLICA	CD ONLY: THE UNDISCOVERED COUNTRY (CD 2007/2008) (11 DISC SET)	5	5	5	5
6	NINA SIMONE	CD ONLY: THE ESSENCE OF NINA SIMONE (CD 2007/2008) (11 DISC SET)	6	6	6	6
7	LEAD ZEPPELIN	CD ONLY: THE UNDISCOVERED COUNTRY (CD 2007/2008) (11 DISC SET)	7	7	7	7
8	CARRIE UNDERWOOD	CD ONLY: CARRIE UNDERWOOD (CD 2007/2008) (11 DISC SET)	8	8	8	8
9	CREDENCE CLEARWATER REVIVAL	CD ONLY: CREDENCE CLEARWATER REVIVAL (CD 2007/2008) (11 DISC SET)	9	9	9	9
10	BOB MARLEY AND THE WAILERS	CD ONLY: THE BEST OF BOB MARLEY AND THE WAILERS (CD 2007/2008) (11 DISC SET)	10	10	10	10
11	ORIGINAL BROADWAY CAST RECORDING	CD ONLY: ORIGINAL BROADWAY CAST RECORDING (CD 2007/2008) (11 DISC SET)	11	11	11	11
12	MICHAEL BUBLE	CD ONLY: MICHAEL BUBLE (CD 2007/2008) (11 DISC SET)	12	12	12	12
13	PINK FLOYD	CD ONLY: THE UNDISCOVERED COUNTRY (CD 2007/2008) (11 DISC SET)	13	13	13	13
14	GUNS N' ROSES	CD ONLY: GUNS N' ROSES (CD 2007/2008) (11 DISC SET)	14	14	14	14
15	DUQUENOY	CD ONLY: DUQUENOY (CD 2007/2008) (11 DISC SET)	15	15	15	15
16	AC/DC	CD ONLY: BLACK PUNK (RE-RELEASE) (REMASTERED) (11 DISC SET)	16	16	16	16
17	ORIGINAL BROADWAY CAST RECORDING	CD ONLY: ORIGINAL BROADWAY CAST RECORDING (CD 2007/2008) (11 DISC SET)	17	17	17	17
18	MICHAEL JACKSON	CD ONLY: MICHAEL JACKSON (CD 2007/2008) (11 DISC SET)	18	18	18	18
19	AMY WINEHOUSE	CD ONLY: AMY WINEHOUSE (CD 2007/2008) (11 DISC SET)	19	19	19	19
20	AC/DC	CD ONLY: BLACK PUNK (RE-RELEASE) (REMASTERED) (11 DISC SET)	20	20	20	20
21	METALLICA	CD ONLY: THE UNDISCOVERED COUNTRY (CD 2007/2008) (11 DISC SET)	21	21	21	21
22	ORIGINAL CAST RECORDING	CD ONLY: ORIGINAL CAST RECORDING (CD 2007/2008) (11 DISC SET)	22	22	22	22
23	BOB SEGER & THE SILVER BULLET BAND	CD ONLY: BOB SEGER & THE SILVER BULLET BAND (CD 2007/2008) (11 DISC SET)	23	23	23	23
24	CHER	CD ONLY: CHER (CD 2007/2008) (11 DISC SET)	24	24	24	24
25	MARK SCHULTZ	CD ONLY: MARK SCHULTZ (CD 2007/2008) (11 DISC SET)	25	25	25	25
26	CHUBBY	CD ONLY: CHUBBY (CD 2007/2008) (11 DISC SET)	26	26	26	26
27	METALLICA	CD ONLY: THE UNDISCOVERED COUNTRY (CD 2007/2008) (11 DISC SET)	27	27	27	27
28	ELVIS PRESLEY	CD ONLY: ELVIS PRESLEY (CD 2007/2008) (11 DISC SET)	28	28	28	28
29	LINKIN PARK	CD ONLY: LINKIN PARK (CD 2007/2008) (11 DISC SET)	29	29	29	29
30	AC/DC	CD ONLY: BLACK PUNK (RE-RELEASE) (REMASTERED) (11 DISC SET)	30	30	30	30
31	CELINE DION	CD ONLY: CELINE DION (CD 2007/2008) (11 DISC SET)	31	31	31	31
32	THE BEATLES	CD ONLY: THE BEATLES (CD 2007/2008) (11 DISC SET)	32	32	32	32
33	THE BEATLES	CD ONLY: THE BEATLES (CD 2007/2008) (11 DISC SET)	33	33	33	33
34	EVANESCENCE	CD ONLY: EVANESCENCE (CD 2007/2008) (11 DISC SET)	34	34	34	34
35	PINK	CD ONLY: PINK (CD 2007/2008) (11 DISC SET)	35	35	35	35
36	JACK JOHNSON	CD ONLY: JACK JOHNSON (CD 2007/2008) (11 DISC SET)	36	36	36	36
37	BOSTON	CD ONLY: BOSTON (CD 2007/2008) (11 DISC SET)	37	37	37	37
38	THE BEATLES	CD ONLY: THE BEATLES (CD 2007/2008) (11 DISC SET)	38	38	38	38
39	BRAD PAXLEY	CD ONLY: BRAD PAXLEY (CD 2007/2008) (11 DISC SET)	39	39	39	39
40	MICHAEL BUBLE	CD ONLY: MICHAEL BUBLE (CD 2007/2008) (11 DISC SET)	40	40	40	40
41	DISTURBED	CD ONLY: DISTURBED (CD 2007/2008) (11 DISC SET)	41	41	41	41
42	LUTHER VANDROSS	CD ONLY: LUTHER VANDROSS (CD 2007/2008) (11 DISC SET)	42	42	42	42
43	RASCAL FLATTS	CD ONLY: RASCAL FLATTS (CD 2007/2008) (11 DISC SET)	43	43	43	43
44	DISTURBED	CD ONLY: DISTURBED (CD 2007/2008) (11 DISC SET)	44	44	44	44
45	NORAH JONES	CD ONLY: NORAH JONES (CD 2007/2008) (11 DISC SET)	45	45	45	45
46	FRANK WILLIAMS JR.	CD ONLY: FRANK WILLIAMS JR. (CD 2007/2008) (11 DISC SET)	46	46	46	46
47	METALLICA	CD ONLY: THE UNDISCOVERED COUNTRY (CD 2007/2008) (11 DISC SET)	47	47	47	47
48	JOHNNY CASH	CD ONLY: JOHNNY CASH (CD 2007/2008) (11 DISC SET)	48	48	48	48
49	ABBA	CD ONLY: ABBA (CD 2007/2008) (11 DISC SET)	49	49	49	49

The Top Digital Albums, Led Zepplin's classic "IV" album makes a return of a year, debuting at No. 1 with 4,000 (up 1,200%). The set was offered for a limited time through Amazon's MP3 store but was not available on the digital music store. The album's return to the Top Pop Catalog at No. 7 is the highest rank since 1992. Meanwhile, Jack Johnson's digital-only album "Sleep Through the Static" debuted at No. 25 on Digital Albums with nearly 2,000.

## TOP DIGITAL

WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	KINGS OF LEON	Only By the Night	1	1	1	1
2	DEMI LOVATO	Don't Forget	2	2	2	2
3	THE PUSHCAT DOLLS	Dad Domination	3	3	3	3
4	TV ON THE RADIO	Dear Science	4	4	4	4
5	METALLICA	Death Magnetic	5	5	5	5
6	JAZMINE SULLIVAN	Fearless	6	6	6	6
7	GOLD WAR KIDS	Loyalty To Loyalty	7	7	7	7
8	THE RYAN ADAMS	Radio Revolution	8	8	8	8
9	NE-YO	Year Of The Gentleman	9	9	9	9
10	JASON MRAZ	We Sing We Dance We Steal Things	10	10	10	10
11	JENNY LEWIS	Acid Tounge	11	11	11	11
12	DARIUS RUCKER	Learn To Live	12	12	12	12
13	COLDFLAY	Viva La Vida or Death And All His Friends	13	13	13	13
14	LEAD ZEPPELIN	Lead Zep III	14	14	14	14
15	UL WATTS	The Camel	15	15	15	15
16	THE CROW MEDICINE SHOW	Tennessee Punter	16	16	16	16
17	JACKSON BROWNE	Time The Conqueror	17	17	17	17
18	MGMT	Oracular Spectacular	18	18	18	18
19	RANDY ROGERS BAND	Randy Rogers Band	19	19	19	19
20	NE-YO	The Reckless	20	20	20	20
21	NE-YO	Year Of The Gentleman	21	21	21	21
22	NE-YO	Year Of The Gentleman	22	22	22	22
23	NE-YO	Year Of The Gentleman	23	23	23	23
24	NE-YO	Year Of The Gentleman	24	24	24	24
25	NE-YO	Year Of The Gentleman	25	25	25	25

## TOP INTERNET

WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	DEMI LOVATO	Don't Forget	1	1	1	1
2	METALLICA	Death Magnetic	2	2	2	2
3	JACKSON BROWNE	Time The Conqueror	3	3	3	3
4	JACKSON BROWNE	A Little Bit Longer	4	4	4	4
5	NE-YO	Year Of The Gentleman	5	5	5	5
6	NE-YO	Year Of The Gentleman	6	6	6	6
7	NE-YO	Year Of The Gentleman	7	7	7	7
8	NE-YO	Year Of The Gentleman	8	8	8	8
9	NE-YO	Year Of The Gentleman	9	9	9	9
10	NE-YO	Year Of The Gentleman	10	10	10	10
11	NE-YO	Year Of The Gentleman	11	11	11	11
12	NE-YO	Year Of The Gentleman	12	12	12	12
13	NE-YO	Year Of The Gentleman	13	13	13	13
14	NE-YO	Year Of The Gentleman	14	14	14	14
15	NE-YO	Year Of The Gentleman	15	15	15	15
16	NE-YO	Year Of The Gentleman	16	16	16	16
17	NE-YO	Year Of The Gentleman	17	17	17	17
18	NE-YO	Year Of The Gentleman	18	18	18	18
19	NE-YO	Year Of The Gentleman	19	19	19	19
20	NE-YO	Year Of The Gentleman	20	20	20	20
21	NE-YO	Year Of The Gentleman	21	21	21	21
22	NE-YO	Year Of The Gentleman	22	22	22	22
23	NE-YO	Year Of The Gentleman	23	23	23	23
24	NE-YO	Year Of The Gentleman	24	24	24	24
25	NE-YO	Year Of The Gentleman	25	25	25	25

## TOP BLUEGRASS ALBUMS

WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	TENNESSEE PUSHER	Don't Forget	1	1	1	1
2	FAMILY & FRIENDS - RAMBLING BOY	Don't Forget	2	2	2	2
3	EDGAR MISTERY & CHRIS THIEF	Don't Forget	3	3	3	3
4	EDGAR MISTERY & CHRIS THIEF	Don't Forget	4	4	4	4
5	EDGAR MISTERY & CHRIS THIEF	Don't Forget	5	5	5	5
6	EDGAR MISTERY & CHRIS THIEF	Don't Forget	6	6	6	6
7	EDGAR MISTERY & CHRIS THIEF	Don't Forget	7	7	7	7
8	EDGAR MISTERY & CHRIS THIEF	Don't Forget	8	8	8	8
9	EDGAR MISTERY & CHRIS THIEF	Don't Forget	9	9	9	9
10	EDGAR MISTERY & CHRIS THIEF	Don't Forget	10	10	10	10
11	EDGAR MISTERY & CHRIS THIEF	Don't Forget	11	11	11	11
12	EDGAR MISTERY & CHRIS THIEF	Don't Forget	12	12	12	12
13	EDGAR MISTERY & CHRIS THIEF	Don't Forget	13	13	13	13
14	EDGAR MISTERY & CHRIS THIEF	Don't Forget	14	14	14	14
15	EDGAR MISTERY & CHRIS THIEF	Don't Forget	15	15	15	15
16	EDGAR MISTERY & CHRIS THIEF	Don't Forget	16	16	16	16
17	EDGAR MISTERY & CHRIS THIEF	Don't Forget	17	17	17	17
18	EDGAR MISTERY & CHRIS THIEF	Don't Forget	18	18	18	18
19	EDGAR MISTERY & CHRIS THIEF	Don't Forget	19	19	19	19
20	EDGAR MISTERY & CHRIS THIEF	Don't Forget	20	20	20	20
21	EDGAR MISTERY & CHRIS THIEF	Don't Forget	21	21	21	21
22	EDGAR MISTERY & CHRIS THIEF	Don't Forget	22	22	22	22
23	EDGAR MISTERY & CHRIS THIEF	Don't Forget	23	23	23	23
24	EDGAR MISTERY & CHRIS THIEF	Don't Forget	24	24	24	24
25	EDGAR MISTERY & CHRIS THIEF	Don't Forget	25	25	25	25

## TOP HOLIDAY ALBUMS

WEEK	ARTIST	ALBUM	PEAK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	THE HOLIDAY ALBUMS	Don't Forget	1	1	1	1
2	THE HOLIDAY ALBUMS	Don't Forget	2	2	2	2
3	THE HOLIDAY ALBUMS	Don't Forget	3	3	3	3
4	THE HOLIDAY ALBUMS	Don't Forget	4	4	4	4
5	THE HOLIDAY ALBUMS	Don't Forget	5	5	5	5
6	THE HOLIDAY ALBUMS	Don't Forget	6	6	6	6
7	THE HOLIDAY ALBUMS	Don't Forget	7	7	7	7
8	THE HOLIDAY ALBUMS	Don't Forget	8	8	8	8
9	THE HOLIDAY ALBUMS	Don't Forget	9	9	9	9
10	THE HOLIDAY ALBUMS	Don't Forget	10	10	10	10
11	THE HOLIDAY ALBUMS	Don't Forget	11	11	11	11
12	THE HOLIDAY ALBUMS	Don't Forget	12	12	12	12
13	THE HOLIDAY ALBUMS	Don't Forget	13	13	13	13
14	THE HOLIDAY ALBUMS	Don't Forget	14	14	14	14
15	THE HOLIDAY ALBUMS	Don't Forget	15	15	15	15
16	THE HOLIDAY ALBUMS	Don't Forget	16	16	16	16
17	THE HOLIDAY ALBUMS	Don't Forget	17	17	17	17
18	THE HOLIDAY ALBUMS	Don't Forget	18	18	18	18
19	THE HOLIDAY ALBUMS	Don't Forget	19	19	19	19
20	THE HOLIDAY ALBUMS	Don't Forget	20	20	20	20
21	THE HOLIDAY ALBUMS	Don't Forget	21	21	21	21
22	THE HOLIDAY ALBUMS	Don't Forget	22	22	22	22
23	THE HOLIDAY ALBUMS	Don't Forget	23	23	23	23
24	THE HOLIDAY ALBUMS	Don't Forget	24	24	24	24
25	THE HOLIDAY ALBUMS	Don't Forget	25	25	25	25

More charts. Deeper charts. Go to [billboard.biz/charts](http://billboard.biz/charts) to see the **billboard** complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS  
PERRY SAYS 'HOT'

Katy Perry follows her No. 2 smash "I Kissed a Girl" on Mainstream Top 40 with a second-top 10, as "Hot N Cold" sizes 13-9 [see chart, page 60](http://www.billboard.biz). Clearly, 2008 proves to be the year of the woman at the format. Perry is the fourth new female artist to peak at least two top 10s this year, joining Colbie Caillat, Leona Lewis and Jordin Sparks. (Sparks, in fact has earned three in that part of the chart.)

This is the first year in which more than one new female has scored at least a pair of top 10s on Mainstream Top 40 since 2003, when Beyoncé and Stacie Orrico did so. In 2002, Vanessa Carlton, Avril Lavigne and Shakira all arrived with similar success.

—Gary Trust



## TOP HEATSEEKERS

WEEK	ARTIST	Album	Label
1	<b>51 FINGER DEATH PUNCH</b> NEW RELEASE	The Way Of The Fist	Black Sun
2	<b>SONIA KITCHELL</b> NEW RELEASE	True Storm	WE the KINGS
3	<b>WE THE KINGS</b> NEW RELEASE	WE the Kings	Lanka
4	<b>LENKA</b> NEW RELEASE	Lenka	Capitol
5	<b>BLITZEN TRAPPER</b> NEW RELEASE	Awaken The Dreamers	A Long Time Coming
6	<b>ALL SMALL PERISH</b> NEW RELEASE	A Long Time Coming	Loe Corridos Favoritos
7	<b>WE THE KINGS</b> NEW RELEASE	WE the Kings	Lenka
8	<b>EL TIGRILLO PALMA</b> NEW RELEASE	Grandes Corridos De La Sierra	Hook Me Up
9	<b>THE WHITE TIE AFFAIR</b> NEW RELEASE	Week This Way	En Vivo: Desde Hermosillo, Sonora
10	<b>THRIVING IVORY</b> NEW RELEASE	Thriving Ivory	The Airborne Toxic Event
11	<b>DOWNHERE</b> NEW RELEASE	Ending Is Beginning	Joe Bonamassa
12	<b>LUDD</b> NEW RELEASE	You're Awful, I Love You	Kasey Chambers & Shane Nicholson
13	<b>WITHIN TEMPTATION</b> NEW RELEASE	Black Symphony	Evergrey
14	<b>JOSHUA BELL ACADEMY OF ST. MARTIN IN THE FIELDS</b> NEW RELEASE	Vivaldi: The Four Seasons	JJ Grey & Mofro
15	<b>LOS INQUETOS DEL NORTE</b> NEW RELEASE	La Olla: Edicion Especial	The Laurie Berkner Band
16	<b>JOSH KELLEY</b> NEW RELEASE	To Remember	Sonny Landreth
17	<b>MISSY HIGGINS</b> NEW RELEASE	On A Clear Night	Sing It Loud
18	<b>AUSTIN NOZJKA</b> NEW RELEASE	Holly	Black Sun
19	<b>BOB DYER</b> NEW RELEASE	For Emma, Forever Ago	Kerli
20	<b>LA MIGRA Y LOS HUMILDES</b> NEW RELEASE	20 Super Exitos De La Migra Y Los Humildes: Vol. 1	Crease Carolyn
21	<b>GROUP 1 CREW</b> NEW RELEASE	Ordinary Dreams	Carla Bruni
22	<b>ERIC HUTCHINSON</b> NEW RELEASE	Sounds Like This	Janelle Monae
23	<b>HURCHOL MUSICAL</b> NEW RELEASE	Desde Mexico... 'Cumbre Cumbre'	Manday Parade
24	<b>LA MIGRA</b> NEW RELEASE	20 Super Exitos De La Migra: Vol. 1	



The physical version of the set, available in target, showed one week before its album release on Sept. 30, target window tables nearly 1,000.



We doubt that the album's low sale tag of \$4.99 at best buy in the trading week powered much of the release's 63% increase.



It's likely that 90% of "Weekend Edition" features on the artist (Sept. 27) added to the weekly gain of 49%.

WEEK	ARTIST	Album	Label
25	<b>EDDY LOVER</b> NEW RELEASE	Perdona-me	
26	<b>THE MORNING LIGHT</b> NEW RELEASE	The Morning Light	
27	<b>WOMEN OF FAITH WORSHIP TEAM</b> NEW RELEASE	Infinite Grace	
28	<b>BRIGHTBLACK MORNING LIGHT</b> NEW RELEASE	Motion To Regain	
29	<b>MONKEY</b> NEW RELEASE	Journey To The West	
30	<b>DELTA GODREEM</b> NEW RELEASE	Delta	
31	<b>NEEDTOBREATHE</b> NEW RELEASE	The Heat	
32	<b>RA RA RIOT</b> NEW RELEASE	The Rumba Line	
33	<b>EL TIGRILLO PALMA</b> NEW RELEASE	Grandes Corridos De La Sierra	
34	<b>THE VERNICAS</b> NEW RELEASE	Hook Me Up	
35	<b>EL TIGRILLO PALMA</b> NEW RELEASE	En Vivo: Desde Hermosillo, Sonora	
36	<b>THE AIRBORNE TOXIC EVENT</b> NEW RELEASE	The Airborne Toxic Event	
37	<b>JOE BONAMASSA</b> NEW RELEASE	Live From Nowhere In Particular	
38	<b>KASEY CHAMBERS &amp; SHANE NICHOLSON</b> NEW RELEASE	Ranier Bones	
39	<b>EVERGREY</b> NEW RELEASE	Tom	
40	<b>JJ GREY &amp; MOFRO</b> NEW RELEASE	Orange Blossoms	
41	<b>THE LAURIE BERKNER BAND</b> NEW RELEASE	Roadtrip Run	
42	<b>SONNY LANDRETH</b> NEW RELEASE	From The Reach	
43	<b>SING IT LOUD</b> NEW RELEASE	Come Around	
44	<b>BLACK SUN</b> NEW RELEASE	Now You're Gone	
45	<b>KERLI</b> NEW RELEASE	Love Is Dead	
46	<b>CREASE CAROLINA</b> NEW RELEASE	It's Classy Not Classic	
47	<b>CARLA BRUNI</b> NEW RELEASE	Comme si de Rien N'Est	
48	<b>JANELLE MONAE</b> NEW RELEASE	Metropolis: The Chase Suite (Special Edition)	
49	<b>MANDAY PARADE</b> NEW RELEASE	A Lesson In Romantic	

## TASTEMAKERS

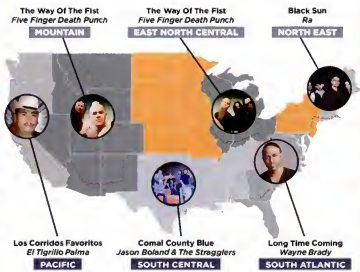
WEEK	ARTIST	Album	Label
1	<b>KINGS OF LEON</b> NEW RELEASE	Only By the Night	Capitol
2	<b>TY ON THE RADIO</b> NEW RELEASE	TY On The Radio	Capitol
3	<b>METALLICA</b> NEW RELEASE	Death Magnetic	Capitol
4	<b>JENNY LEWIS</b> NEW RELEASE	Before The Dawn	Capitol
5	<b>COLD WAR KIDS</b> NEW RELEASE	Up Until Now	Capitol
6	<b>DAVID GILMOUR</b> NEW RELEASE	Live Through This	Capitol
7	<b>JAZZINIE SULLIVAN</b> NEW RELEASE	Jazzin' Sullivan	Capitol
8	<b>MOWGLI</b> NEW RELEASE	It's About Time	Capitol
9	<b>OLD CROW MEDICINE SHOW</b> NEW RELEASE	Old Crow Medicine Show	Capitol
10	<b>YOUNG JEEZY</b> NEW RELEASE	Rebirth	Capitol
11	<b>JACKSON BROWNE</b> NEW RELEASE	Jack Browne	Capitol
12	<b>THE VERY CORPORATION</b> NEW RELEASE	The Very Corporation	Capitol
13	<b>HE-10</b> NEW RELEASE	He-10	Capitol
14	<b>SUPKNOT</b> NEW RELEASE	Supknot	Capitol
15	<b>THE GAME</b> NEW RELEASE	The Game	Capitol

### BREAKING & ENTERING

The Zac Brown Band is sizzling on Country Songs chart with "Chicken Fried," which rises to No. 20 in its 15th week on the list. The group makes its inaugural chart run as it prepares to hit the road with Alan Jackson, Sugarland and Los Lonely Boys.



## REGIONAL HEATSEEKER '1s



### PROGRESS REPORT

Basshunter, "Now You're Gone" The Swedish DJ/musician reached No. 1 earlier this year on the Hot Dance Radio Airplay chart with his hit single. Now the album of the same name arrives at No. 14 on Top Electronic Albums and No. 45 on Top Heatseekers.

### WEST NORTH CENTRAL

- Emphatic Goodbye City (EP)
- Five Finger Death Punch The Way Of The Fist
- Sing It Loud Come Around
- Re Black Sun
- Lucho Noche A La Noche
- Mountain Heart Road That Never Ends: The Live Album
- WE the Kings We the Kings
- Sick Puppies Dressed Up As Life
- Missy Higgins On A Clear Night
- Dalley & Vincent Dally & Vincent

### MID ATLANTIC

- Five Finger Death Punch The Way Of The Fist
- Within Temptation Black Symphony
- Re Black Sun
- Valencia We At Heart A Reason
- All Shall Perish Andren The Dreamers
- The Morning Light The Morning Light
- The Laurie Berkner Band Roadtrip Run

- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters
- Jason Boland & The Strepters Jason Boland & The Strepters

Go to [billboard.com/breaking](http://billboard.com/breaking) to discover developing artists making their inaugural chart runs this week.

## THE BILLBOARD HOT 100

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	2	<b>GREATEST HITS</b> <b>WHATEVER YOU LIKE</b>	Various Artists	1	1
2	1	<b>SO FLY</b> No. 1 (with a 100)	Various Artists	1	1
2	1	<b>LOVE LOCKDOWN</b>	Kanye West	1	1
3	4	<b>DISTURBIA</b>	Rihanna	1	1
4	3	<b>PAPER PLANES</b>	M.I.A.	1	1
5	4	<b>HOT N' COLD</b>	Lil Wayne	1	1
6	5	<b>CAN'T BELIEVE IT</b>	Plan Featuring Lil Wayne	1	1
7	6	<b>CLOSER</b>	Ne-Yo	1	1
8	7	<b>LOVE STORY</b>	Taylor Swift	1	1
9	8	<b>AMERICAN BOY</b>	Estelle Featuring Kanye West	1	1
10	9	<b>MISS UNDERSTANDING</b>	Ne-Yo	1	1
11	10	<b>MY YOUNGS</b>	Jason Mraz	1	1
12	11	<b>FOREVER</b>	Chris Brown	1	1
13	12	<b>DO MONEY</b>	Lil Wayne Featuring "Plan"	1	1
14	13	<b>GREATEST HITS</b> <b>LET IT ROCK</b>	Kevin Rudolf Featuring Lil Wayne	1	1
15	14	<b>VIVA LA VIDA</b>	Coldplay	1	1
16	15	<b>RIGHT NOW (NA NA NA)</b>	Acron	1	1
17	16	<b>BETTER IN TIME</b>	Leona Lewis	1	1
18	17	<b>DANGEROUS</b>	Kardinal Offishall Featuring	1	1
19	18	<b>CRUSH</b>	David Archuleta	1	1
20	19	<b>ONE STEP AT A TIME</b>	Jordin Sparks	1	1
21	20	<b>MRS. OFFICER</b>	Lil Wayne Featuring Bobo Valentino & Kidd Kidd	1	1
22	21	<b>IN THE AYER</b>	The Game Featuring Lil Wayne	1	1
23	22	<b>FALL FOR YOU</b>	Second Movement	1	1
24	23	<b>SWAGGA LIKE US</b>	Jay-Z & T.I. Featuring Kanye West & Lil Wayne	1	1
25	24	<b>LOVE REMAINS THE SAME</b>	Garvin Rossdale	1	1
26	25	<b>ALL SUMMER LONG</b>	Kid Rock	1	1
27	26	<b>TAKE A BOW</b>	Rihanna	1	1
28	27	<b>I KISSED A GIRL</b>	Katy Perry	1	1
29	28	<b>BLEEDING LOVE</b>	Leona Lewis	1	1
30	29	<b>PUN ON</b>	Young Jeezy Featuring Kanye West	1	1
31	30	<b>LEAVIN'</b>	Jesse McCartney	1	1
32	31	<b>DON'T THINK I DON'T THINK ABOUT IT</b>	Diana Kruger	1	1
33	32	<b>WHEN I GROW UP</b>	The Pussycat Dolls	1	1
34	33	<b>SHAKE IT</b>	Missy Elliott	1	1
35	34	<b>NEED A BAD</b>	Jasmine Sullivan	1	1
36	35	<b>WHAT THEM GIRLS LIKE</b>	Ludacris Co-Starring Chris Brown & Sean Garrett	1	1
37	36	<b>A MILLI</b>	Lil Wayne	1	1
38	37	<b>POCKETFUL OF SUNSHINE</b>	Nashville's Beddinghead	1	1
39	38	<b>JUST A DREAM</b>	Carrie Underwood	1	1
40	39	<b>EVERBODY</b>	Cherelle	1	1
41	40	<b>SINGED</b>	Saving Abel	1	1
42	41	<b>THE SHEER CRIED IN FRONT OF ME</b>	David Benoit	1	1
43	42	<b>GET LIKE ME</b>	David Cook	1	1
44	43	<b>THE TIME OF MY LIFE</b>	Shantell	1	1
45	44	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R.	1	1
46	45	<b>CHICKEN FRIED</b>	Zac Brown Band	1	1
47	46	<b>T-SHIRT</b>	Shantell	1	1
48	47	<b>WHAT ABOUT NOW</b>	Daughtry	1	1
49	48	<b>DO YOU BELIEVE ME NOW</b>	Jimmy Wayne	1	1
50	49	<b>DO YOU BELIEVE ME NOW</b>	Jimmy Wayne	1	1



WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	2	<b>READY FOR WHATEVER</b>	John Legend Featuring Adele	1	1
2	1	<b>WAITIN' ON A WOMAN</b>	Brad Paisley	1	1
3	3	<b>JOHNNY &amp; JUNE</b>	Heidi Newfield	1	1
4	4	<b>TROUBADOUR</b>	George Strait	1	1
5	5	<b>SO FLY</b>	Sim Feasting Lil Wayne	1	1
6	6	<b>BAITENDER SON</b>	Rahab	1	1
7	7	<b>LULLABY (PUT BODY)</b>	Project Pat, Young D & Superwoman	1	1
8	8	<b>PLEASE EXCUSE MY HANDS</b>	Pitbull Featuring J. Lo	1	1
9	9	<b>JUST DANCE</b>	Lady Gaga	1	1
10	10	<b>DON'T FORGET</b>	Dani Lavoie	1	1
11	11	<b>MADGE</b>	Robbie	1	1
12	12	<b>BEHIND THE SCENES</b>	James Van Der Beek	1	1
13	13	<b>BURNIN' UP</b>	James Brown	1	1
14	14	<b>COM ON GET HIGHER</b>	Matt Nathanson	1	1
15	15	<b>BABY</b>	Li Cool J. Feasting T.I.	1	1
16	16	<b>CRY FOR YOU</b>	Sade	1	1
17	17	<b>ANGEL</b>	Natalie Beddinghead	1	1
18	18	<b>THE DAY THAT NEVER COMES</b>	Metallika	1	1
19	19	<b>I STILL MISS YOU</b>	Keith Anderson	1	1
20	20	<b>LOVEBUG</b>	James Brown	1	1
21	21	<b>ALL I WANT TO DO</b>	Reginae Carter	1	1
22	22	<b>LIVE YOUR LIFE</b>	Meek Mill	1	1
23	23	<b>SHUT UP AND LET ME GO</b>	The Ting Tings	1	1
24	24	<b>DO IT RIGHT</b>	Montgomery Gentry	1	1
25	25	<b>CHECK YEE JULIET (RUN BABY RUN)</b>	Meek Mill	1	1
26	26	<b>LET IT GO</b>	Tim McGraw	1	1
27	27	<b>YOU LOOK GOOD IN MY SHIRT</b>	Keith Underwood	1	1
28	28	<b>SHUT UP AND LET ME GO</b>	The Ting Tings	1	1
29	29	<b>BAD GIRLFRIEND</b>	Theory Of A Deadman	1	1
30	30	<b>ENERGY</b>	Meek Mill	1	1
31	31	<b>SUPERMAN</b>	Meek Mill	1	1
32	32	<b>MY CARTER</b>	Lil Wayne	1	1
33	33	<b>HOLLER BACK</b>	The Last Train	1	1
34	34	<b>COUNTRY MAN</b>	Luke Bryan	1	1
35	35	<b>HERE I AM</b>	Rock Star	1	1
36	36	<b>THAT'S WHAT YOU GET</b>	Paramore	1	1
37	37	<b>COOKIES</b>	Gym Class Heroes	1	1
38	38	<b>ALWAYS DONE</b>	Meek Mill	1	1
39	39	<b>ON THE LINE</b>	Dani Lavoie	1	1

## BETWEEN THE BULLETS

## "RIGHT NOW," AKON STARTS FAST

Akon gets Hot 100 debut honors on the Billboard Hot 100 as "Right Now (Na Na)" opens at No. 17, aided by a first-week digital sum of 94,000 downloads. That rally is enough to land "Now" at No. 9 on Hot Digital Songs. In its second week after the single, the song tops a 15% increase. Climbing to 12 million listener impressions.

"Now," which previews Akon's third album "Freedom," due Nov. 25, is the singer's 24th chart entry since he debuted with "Locked Up" in June 2004. Since that date, only Lil Wayne (27) has made more Hot 100 appearances.

—Silvio Pietrolungo

## HOT 100 AIRPLAY

TIME	DATE	ARTIST	TITLE
1	9	THE NOTORIOUS B.I.G.	MY ADRENALIN
2	9	THE NOTORIOUS B.I.G.	WHATEVER YOU LIKE
3	1	THE NOTORIOUS B.I.G.	REBEL WITHOUT A CAUSE
4	1	THE NOTORIOUS B.I.G.	I BELIEVE IT
5	1	THE NOTORIOUS B.I.G.	HYPERREALITY
6	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
7	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
8	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
9	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
10	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
11	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
12	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
13	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
14	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
15	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
16	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
17	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
18	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
19	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
20	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
21	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
22	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
23	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
24	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
25	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
26	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
27	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
28	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
29	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK
30	1	THE NOTORIOUS B.I.G.	THE REALITY CHECK

## HOT DIGITAL SONGS

TIME	DATE	TITLE	ARTIST (ORIGIN / PROMOTION LABEL)
26	22	FALL FOR YOU	JUSTIN LOPEZ (COLUMBIA)
26	22	YOUR BEST FRENCH HONEY	KE\$HA (RCA)
26	22	FALL FOR YOU	JUSTIN LOPEZ (COLUMBIA)
26	22	THE NEVER CRIED IN FRONT OF A	THE EVERETT REYNOLDS ATLANTIC
26	22	POCKETFUL OF SUNSHINE	THE EVERETT REYNOLDS ATLANTIC
26	22	THE BUSINESS	THE EVERETT REYNOLDS ATLANTIC
26	22	JUST A DREAM	THE EVERETT REYNOLDS ATLANTIC
26	22	THE TIME OF MY LIFE	THE EVERETT REYNOLDS ATLANTIC
26	22	DO YOU BELIEVE ME NOW	THE EVERETT REYNOLDS ATLANTIC
26	22	I'M YOURS	THE EVERETT REYNOLDS ATLANTIC
26	22	IN THE AYER	THE EVERETT REYNOLDS ATLANTIC
26	22	WAITIN' ON A WOMAN	THE EVERETT REYNOLDS ATLANTIC
26	22	SO FLY	THE EVERETT REYNOLDS ATLANTIC
26	22	GET LIKE ME	THE EVERETT REYNOLDS ATLANTIC
26	22	TOUGHBOAT	THE EVERETT REYNOLDS ATLANTIC
26	22	I KISSED A GIRL	THE EVERETT REYNOLDS ATLANTIC
26	22	SHAKE IT	THE EVERETT REYNOLDS ATLANTIC
26	22	LET IT GO	THE EVERETT REYNOLDS ATLANTIC
26	22	PLEASE EXCUSE MY HANDS	THE EVERETT REYNOLDS ATLANTIC
26	22	THE LIFE YOUR LIFE	THE EVERETT REYNOLDS ATLANTIC
26	22	MAGIC	THE EVERETT REYNOLDS ATLANTIC
26	22	WHAT DOES YOUR GIRLS LIKE	THE EVERETT REYNOLDS ATLANTIC
26	22	CRUSH	THE EVERETT REYNOLDS ATLANTIC
26	22	BOOP ON ME	THE EVERETT REYNOLDS ATLANTIC
26	22	THE EVERETT REYNOLDS ATLANTIC	THE EVERETT REYNOLDS ATLANTIC

WEEK	DATE	TITLE	ARTIST (COMP.)	PROMOTION (LABEL)
50	10/23	WAGDA LINE UP	WAGDA LINE UP	WAGDA LINE UP
51	10/30	I STILL MISS YOU	ANDREA BOCCELLI	ANDREA BOCCELLI
52	11/06	LET IT GO	THE ICE CUBE (G-F)	THE ICE CUBE (G-F)
53	11/13	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
54	11/20	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
55	11/27	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
56	12/04	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
57	12/11	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
58	12/18	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
59	12/25	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
60	1/01	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
61	1/08	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
62	1/15	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
63	1/22	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
64	1/29	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
65	2/05	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
66	2/12	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
67	2/19	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
68	2/26	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
69	3/05	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
70	3/12	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
71	3/19	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
72	3/26	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
73	4/02	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
74	4/09	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
75	4/16	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
76	4/23	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
77	4/30	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
78	5/07	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
79	5/14	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
80	5/21	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
81	5/28	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
82	6/04	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
83	6/11	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
84	6/18	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
85	6/25	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
86	7/02	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
87	7/09	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
88	7/16	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
89	7/23	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
90	7/30	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
91	8/06	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
92	8/13	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
93	8/20	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
94	8/27	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
95	9/03	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
96	9/10	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
97	9/17	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
98	9/24	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
99	10/01	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)
100	10/08	LOVE REMAINS THE SAME	THE KISS (G-F)	THE KISS (G-F)

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- subset of core stores that specialize in those genres.
- **Albums with the greatest sales gains this week.**
- ALBUMS** Where included, this award indicates the title with the chart's largest unit increase.
- PAGE** Where included, this award indicates the title with the chart's biggest percentage growth.
- NEW** Indicates album entered top 100 of The Billboard

## SINGLES CHART

**RADIO AIRPLAY SINGLES CHARTS**  
HOT 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked on the basis of the number of spins received by each song. Exact times of airplay with Arbitron listeners are data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance, Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

[illegible]

**CONFIGURATIONS**  
 \* CD single available. \* Digital D

single available. ⑤ Vinyl Maxi-Single available. ⑥ Vinyl single available. ⑦ CD Maxi-Single available. Configurations are included on all singles charts.

**HITPREDICTOR**  
★ indicates HMs named HITPredictor

By mid-June, the service ranked *HitPredictor.com* as the most popular music website in the U.S., a position it has held since. The songs are tested online by Promosound, using more than 180 listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 7-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have *Hit Potential*, although that benchmark number can fluctuate per format based on strength of available music. For a complete and updated list of current songs with *Hit Potential*, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

**HOT DANCE CLUB PLAY**  
Compiled from a national sample of...

This award indicates the title, currently below the top 20 on the chart the week before, with the largest increase in points.

**AWARD CERT. LEVEL**

## ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification net shipment of 500,000 albums (Gold). ♦ RIAA certification net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral with Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Doc). Certification of 200,000 units (Platinum Certification of 400,000 units (Multi-Platinum).

## SINGLES CHARTS

■ RIAA certification for 1 million paid downloads (Platinum).  
 Numeral within platinum symbol indicates song's multiplatinum  
 ○ RIAA certification for net shipment of 500,000 singles (Gold)

**MUSIC VIDEO SALES CHART**  
 \* RIAA gold certification for each disc

■ RIAA gold certification for net shipment of 25,000 units in video singles. ■ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. ■ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol.

WEEK	DATE	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
1	6	WHATEVER YOU LIKE	THE BEATLES (CAPITOL)	1	1	1
2	13	SO WHAT	THE BEATLES (CAPITOL)	2	1	1
3	20	LOVE LOCKDOWN	KATY PERRY (RCA)	3	1	1
4	27	HOT N' COLD	KATY PERRY (RCA)	4	1	1
5	3	LOVE STORY	TAYLOR SWIFT (RCA)	5	1	1
6	10	PAPER PLANES	THE BEATLES (CAPITOL)	6	1	1
7	17	DISURBIA	THE BEATLES (CAPITOL)	7	1	1
8	24	I'M YOURS	THE BEATLES (CAPITOL)	8	1	1
9	31	RIGHT NOW (IN A RAINBOW)	THE BEATLES (CAPITOL)	9	1	1
10	7	LET IT ROCK	THE BEATLES (CAPITOL)	10	1	1
11	14	CRUSH	THE BEATLES (CAPITOL)	11	1	1
12	21	ALL SUMMER LONG	THE BEATLES (CAPITOL)	12	1	1
13	28	CAN'T BELIEVE IT	THE BEATLES (CAPITOL)	13	1	1
14	4	IN THE AVER	THE BEATLES (CAPITOL)	14	1	1
15	11	FALL FOR YOU	THE BEATLES (CAPITOL)	15	1	1
16	18	GO MONKEY	THE BEATLES (CAPITOL)	16	1	1
17	25	SWAGGA LIKE A MONKEY	THE BEATLES (CAPITOL)	17	1	1
18	1	LIFE	THE BEATLES (CAPITOL)	18	1	1
19	8	LOVE REMAINS THE SAME	THE BEATLES (CAPITOL)	19	1	1
20	15	VIVA LA VIDA	THE BEATLES (CAPITOL)	20	1	1
21	22	BETTER IN TIME	THE BEATLES (CAPITOL)	21	1	1
22	29	MISS INDEPENDENT	THE BEATLES (CAPITOL)	22	1	1
23	5	FOREVER	THE BEATLES (CAPITOL)	23	1	1

TIME	LAST	TITLE	ARTIST	GENRE	PRODUCTION LABELS
12	11	WHEN I GROW UP	THE PUBLIC ENEMY	MC	ARISTA
17	21	STEP A LITTLE BACK	THE JAY-Z	MC	ROYAL PHOENIX
21	24	READY FOR WHATEVER	JAY-Z AND THE BLACK ALBINO	MC	ARISTA
26	21	I KISSED A GIRL	THE JAY-Z	MC	ARISTA
30	13	SWING	THE BLACK PANTHER PARTY	MC	ARISTA
31	11	DANGEROUS	THE BLACK PANTHER PARTY	MC	ARISTA
31	11	LEARNING OFFICIAL TEST	THE BLACK PANTHER PARTY	MC	ARISTA
32	11	WHAT THEY GIRLS LIKE	THE BLACK PANTHER PARTY	MC	ARISTA
33	26	SHAKE IT	THE BLACK PANTHER PARTY	MC	ARISTA
33	26	DO NOT FORGET	THE BLACK PANTHER PARTY	MC	ARISTA
34	11	ADDICTED	THE BLACK PANTHER PARTY	MC	ARISTA
34	11	LOVE ME	THE BLACK PANTHER PARTY	MC	ARISTA
36	23	MILLI	THE BLACK PANTHER PARTY	MC	ARISTA
38	23	T-SHIRT	THE BLACK PANTHER PARTY	MC	ARISTA
40	23	MRS. OFFICER	THE BLACK PANTHER PARTY	MC	ARISTA
42	23	CHICKEN FRIED	THE BLACK PANTHER PARTY	MC	ARISTA
44	23	BARTENDER SONG	THE BLACK PANTHER PARTY	MC	ARISTA
45	23	PUT ON	THE BLACK PANTHER PARTY	MC	ARISTA
46	23	JUST DANCE	THE BLACK PANTHER PARTY	MC	ARISTA
47	23	LEAVIN'	THE BLACK PANTHER PARTY	MC	ARISTA
48	23	USE SOMEBODY	THE BLACK PANTHER PARTY	MC	ARISTA
49	23	LOLLI LOLLI (POP THAT BODY)	THE BLACK PANTHER PARTY	MC	ARISTA
50	23	GREEN LIGHT	THE BLACK PANTHER PARTY	MC	ARISTA
51	23	OUT YER GRINDIN'	THE BLACK PANTHER PARTY	MC	ARISTA
52	23	LOVEBUG	THE BLACK PANTHER PARTY	MC	ARISTA

LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
51	53	COME ON GET HIGHER	BOB MARSHALL (J&R)
51	53	BOAT TOWN (I DON'T THINK ABOUT IT)	BARBARA BORDOWITZ (J&R)
51	53	LOLLIPOP	LA MONTE MARSH (J&R)
54	67	BODY ON ME	THE FIVE AMES (J&R)
55	51	CHECK TEE JULIET (RUN RAB RUN)	THE KEMES (J & R)
55	51	ON THE LINE	SHERRY LUTT (J&R)
57	47	END UP AND LET ME GO	THE THREE (J&R)
58	56	JUST A DREAM	JOHN ANDERSON (J&R)
59	53	I DON'T CARE	THE MONTE MARSH (J&R)
61	51	ANGEL	THE MONTE MARSH (J&R)
61	51	ANGEL	THE MONTE MARSH (J&R)
62	51	COOKIE JAR	THE MONTE MARSH (J&R)
63	51	COOKIE JAR	THE MONTE MARSH (J&R)
64	51	COOKIE JAR	THE MONTE MARSH (J&R)
65	51	COOKIE JAR	THE MONTE MARSH (J&R)
66	51	COOKIE JAR	THE MONTE MARSH (J&R)
67	51	COOKIE JAR	THE MONTE MARSH (J&R)
68	51	COOKIE JAR	THE MONTE MARSH (J&R)
69	51	COOKIE JAR	THE MONTE MARSH (J&R)
70	51	COOKIE JAR	THE MONTE MARSH (J&R)
71	51	COOKIE JAR	THE MONTE MARSH (J&R)
72	51	COOKIE JAR	THE MONTE MARSH (J&R)
73	51	COOKIE JAR	THE MONTE MARSH (J&R)
74	51	COOKIE JAR	THE MONTE MARSH (J&R)
75	51	COOKIE JAR	THE MONTE MARSH (J&R)
76	51	COOKIE JAR	THE MONTE MARSH (J&R)
77	51	COOKIE JAR	THE MONTE MARSH (J&R)
78	51	COOKIE JAR	THE MONTE MARSH (J&R)
79	51	COOKIE JAR	THE MONTE MARSH (J&R)
80	51	COOKIE JAR	THE MONTE MARSH (J&R)
81	51	COOKIE JAR	THE MONTE MARSH (J&R)
82	51	COOKIE JAR	THE MONTE MARSH (J&R)
83	51	COOKIE JAR	THE MONTE MARSH (J&R)
84	51	COOKIE JAR	THE MONTE MARSH (J&R)
85	51	COOKIE JAR	THE MONTE MARSH (J&R)
86	51	COOKIE JAR	THE MONTE MARSH (J&R)
87	51	COOKIE JAR	THE MONTE MARSH (J&R)
88	51	COOKIE JAR	THE MONTE MARSH (J&R)
89	51	COOKIE JAR	THE MONTE MARSH (J&R)
90	51	COOKIE JAR	THE MONTE MARSH (J&R)
91	51	COOKIE JAR	THE MONTE MARSH (J&R)
92	51	COOKIE JAR	THE MONTE MARSH (J&R)
93	51	COOKIE JAR	THE MONTE MARSH (J&R)
94	51	COOKIE JAR	THE MONTE MARSH (J&R)
95	51	COOKIE JAR	THE MONTE MARSH (J&R)
96	51	COOKIE JAR	THE MONTE MARSH (J&R)
97	51	COOKIE JAR	THE MONTE MARSH (J&R)
98	51	COOKIE JAR	THE MONTE MARSH (J&R)
99	51	COOKIE JAR	THE MONTE MARSH (J&R)
100	51	COOKIE JAR	THE MONTE MARSH (J&R)

[illegible]



## POP 100

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>DISNEY</b>	THUNDER	91	24
2	2	<b>SO WHAT</b>	THE PIGEONS	82	56
3	3	<b>CLOSER</b>	THE PIGEONS	82	56
4	4	<b>GREATEST HITS</b>	THE PIGEONS	82	56
5	5	<b>WHATEVER YOU LIKE</b>	THE PIGEONS	82	56
6	6	<b>FOREVER</b>	THE PIGEONS	82	56
7	7	<b>ONE STEP AT A TIME</b>	THE PIGEONS	82	56
8	8	<b>PAPER PLANES</b>	THE PIGEONS	82	56
9	9	<b>LOVE LOCKDOWN</b>	THE PIGEONS	82	56
10	10	<b>BETTER IN TIME</b>	THE PIGEONS	82	56
11	11	<b>DANGEROUS</b>	THE PIGEONS	82	56
12	12	<b>FALL FOR YOU</b>	THE PIGEONS	82	56
13	13	<b>LETTERMAN</b>	THE PIGEONS	82	56
14	14	<b>LET IT ROCK</b>	THE PIGEONS	82	56
15	15	<b>LEAVIN'</b>	THE PIGEONS	82	56
16	16	<b>IN THE AYER</b>	THE PIGEONS	82	56
17	17	<b>CRUSH</b>	THE PIGEONS	82	56
18	18	<b>VIVA LA VIDA</b>	THE PIGEONS	82	56
19	19	<b>I'M YOURS</b>	THE PIGEONS	82	56
20	20	<b>I KISSED A GIRL</b>	THE PIGEONS	82	56
21	21	<b>SHAKE IT</b>	THE PIGEONS	82	56
22	22	<b>WHEN I GROW UP</b>	THE PIGEONS	82	56
23	23	<b>LOVE STORY</b>	THE PIGEONS	82	56
24	24	<b>RIGHT NOW (NA NA NA)</b>	THE PIGEONS	82	56
25	25	<b>TAKE A BOW</b>	THE PIGEONS	82	56
26	26	<b>TSIRT</b>	THE PIGEONS	82	56
27	27	<b>ADDED</b>	THE PIGEONS	82	56
28	28	<b>MISS INDEPENDENT</b>	THE PIGEONS	82	56
29	29	<b>CAN'T BELIEVE IT</b>	THE PIGEONS	82	56
30	30	<b>CRY FOR YOU</b>	THE PIGEONS	82	56
31	31	<b>BLEEDING LOVE</b>	THE PIGEONS	82	56
32	32	<b>KEEPS GETTIN' BETTER</b>	THE PIGEONS	82	56
33	33	<b>ALL SUMMER LONG</b>	THE PIGEONS	82	56
34	34	<b>LAST MONEY</b>	THE PIGEONS	82	56
35	35	<b>DAMAGE</b>	THE PIGEONS	82	56
36	36	<b>LOLLIPOP</b>	THE PIGEONS	82	56
37	37	<b>IT'S NOT MY TIME</b>	THE PIGEONS	82	56
38	38	<b>POCKETFUL OF SUNSHINE</b>	THE PIGEONS	82	56
39	39	<b>ANGEL</b>	THE PIGEONS	82	56
40	40	<b>WOMANIZER</b>	THE PIGEONS	82	56
41	41	<b>SWAGGA LIKE</b>	THE PIGEONS	82	56
42	42	<b>MY LIFE</b>	THE PIGEONS	82	56
43	43	<b>SEXY CAN</b>	THE PIGEONS	82	56
44	44	<b>SWING</b>	THE PIGEONS	82	56
45	45	<b>THAT'S WHAT YOU ARE</b>	THE PIGEONS	82	56
46	46	<b>REALIZE</b>	THE PIGEONS	82	56

Britney's back (again)! The lead cut from "Circus" due Dec. 2, blazes into the Pop & Rock Top 40, the first time she's had a new single in the Top 40 since 2001. The digital release of "I Will Impact the Chart in Two Weeks."



The Killers' debut *Hot Road* at No. 15 with "Human," their first single from "Day & Age" due Nov. 25, has the band's first Top 40 single since 2004. The digital release of "I Will Impact the Chart in Two Weeks."



## MAINSTREAM TOP 40

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>DISNEY</b>	THUNDER	91	24
2	2	<b>SO WHAT</b>	THE PIGEONS	82	56
3	3	<b>CLOSER</b>	THE PIGEONS	82	56
4	4	<b>GREATEST HITS</b>	THE PIGEONS	82	56
5	5	<b>WHATEVER YOU LIKE</b>	THE PIGEONS	82	56
6	6	<b>FOREVER</b>	THE PIGEONS	82	56
7	7	<b>ONE STEP AT A TIME</b>	THE PIGEONS	82	56
8	8	<b>PAPER PLANES</b>	THE PIGEONS	82	56
9	9	<b>LOVE LOCKDOWN</b>	THE PIGEONS	82	56
10	10	<b>BETTER IN TIME</b>	THE PIGEONS	82	56
11	11	<b>DANGEROUS</b>	THE PIGEONS	82	56
12	12	<b>FALL FOR YOU</b>	THE PIGEONS	82	56
13	13	<b>LETTERMAN</b>	THE PIGEONS	82	56
14	14	<b>LET IT ROCK</b>	THE PIGEONS	82	56
15	15	<b>LEAVIN'</b>	THE PIGEONS	82	56
16	16	<b>IN THE AYER</b>	THE PIGEONS	82	56
17	17	<b>CRUSH</b>	THE PIGEONS	82	56
18	18	<b>VIVA LA VIDA</b>	THE PIGEONS	82	56
19	19	<b>I'M YOURS</b>	THE PIGEONS	82	56
20	20	<b>I KISSED A GIRL</b>	THE PIGEONS	82	56
21	21	<b>SHAKE IT</b>	THE PIGEONS	82	56
22	22	<b>WHEN I GROW UP</b>	THE PIGEONS	82	56
23	23	<b>LOVE STORY</b>	THE PIGEONS	82	56
24	24	<b>RIGHT NOW (NA NA NA)</b>	THE PIGEONS	82	56
25	25	<b>TAKE A BOW</b>	THE PIGEONS	82	56
26	26	<b>TSIRT</b>	THE PIGEONS	82	56
27	27	<b>ADDED</b>	THE PIGEONS	82	56
28	28	<b>MISS INDEPENDENT</b>	THE PIGEONS	82	56
29	29	<b>CAN'T BELIEVE IT</b>	THE PIGEONS	82	56
30	30	<b>CRY FOR YOU</b>	THE PIGEONS	82	56
31	31	<b>BLEEDING LOVE</b>	THE PIGEONS	82	56
32	32	<b>KEEPS GETTIN' BETTER</b>	THE PIGEONS	82	56
33	33	<b>ALL SUMMER LONG</b>	THE PIGEONS	82	56
34	34	<b>LAST MONEY</b>	THE PIGEONS	82	56
35	35	<b>DAMAGE</b>	THE PIGEONS	82	56
36	36	<b>LOLLIPOP</b>	THE PIGEONS	82	56
37	37	<b>IT'S NOT MY TIME</b>	THE PIGEONS	82	56
38	38	<b>POCKETFUL OF SUNSHINE</b>	THE PIGEONS	82	56
39	39	<b>ANGEL</b>	THE PIGEONS	82	56
40	40	<b>WOMANIZER</b>	THE PIGEONS	82	56
41	41	<b>SWAGGA LIKE</b>	THE PIGEONS	82	56
42	42	<b>MY LIFE</b>	THE PIGEONS	82	56
43	43	<b>SEXY CAN</b>	THE PIGEONS	82	56
44	44	<b>SWING</b>	THE PIGEONS	82	56
45	45	<b>THAT'S WHAT YOU ARE</b>	THE PIGEONS	82	56
46	46	<b>REALIZE</b>	THE PIGEONS	82	56

## ADULT TOP 40

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>DISNEY</b>	THUNDER	91	24
2	2	<b>SO WHAT</b>	THE PIGEONS	82	56
3	3	<b>CLOSER</b>	THE PIGEONS	82	56
4	4	<b>GREATEST HITS</b>	THE PIGEONS	82	56
5	5	<b>WHATEVER YOU LIKE</b>	THE PIGEONS	82	56
6	6	<b>FOREVER</b>	THE PIGEONS	82	56
7	7	<b>ONE STEP AT A TIME</b>	THE PIGEONS	82	56
8	8	<b>PAPER PLANES</b>	THE PIGEONS	82	56
9	9	<b>LOVE LOCKDOWN</b>	THE PIGEONS	82	56
10	10	<b>BETTER IN TIME</b>	THE PIGEONS	82	56
11	11	<b>DANGEROUS</b>	THE PIGEONS	82	56
12	12	<b>FALL FOR YOU</b>	THE PIGEONS	82	56
13	13	<b>LETTERMAN</b>	THE PIGEONS	82	56
14	14	<b>LET IT ROCK</b>	THE PIGEONS	82	56
15	15	<b>LEAVIN'</b>	THE PIGEONS	82	56
16	16	<b>IN THE AYER</b>	THE PIGEONS	82	56
17	17	<b>CRUSH</b>	THE PIGEONS	82	56
18	18	<b>VIVA LA VIDA</b>	THE PIGEONS	82	56
19	19	<b>I'M YOURS</b>	THE PIGEONS	82	56
20	20	<b>I KISSED A GIRL</b>	THE PIGEONS	82	56
21	21	<b>SHAKE IT</b>	THE PIGEONS	82	56
22	22	<b>WHEN I GROW UP</b>	THE PIGEONS	82	56
23	23	<b>LOVE STORY</b>	THE PIGEONS	82	56
24	24	<b>RIGHT NOW (NA NA NA)</b>	THE PIGEONS	82	56
25	25	<b>TAKE A BOW</b>	THE PIGEONS	82	56
26	26	<b>TSIRT</b>	THE PIGEONS	82	56
27	27	<b>ADDED</b>	THE PIGEONS	82	56
28	28	<b>MISS INDEPENDENT</b>	THE PIGEONS	82	56
29	29	<b>CAN'T BELIEVE IT</b>	THE PIGEONS	82	56
30	30	<b>CRY FOR YOU</b>	THE PIGEONS	82	56
31	31	<b>BLEEDING LOVE</b>	THE PIGEONS	82	56
32	32	<b>KEEPS GETTIN' BETTER</b>	THE PIGEONS	82	56
33	33	<b>ALL SUMMER LONG</b>	THE PIGEONS	82	56
34	34	<b>LAST MONEY</b>	THE PIGEONS	82	56
35	35	<b>DAMAGE</b>	THE PIGEONS	82	56
36	36	<b>LOLLIPOP</b>	THE PIGEONS	82	56
37	37	<b>IT'S NOT MY TIME</b>	THE PIGEONS	82	56
38	38	<b>POCKETFUL OF SUNSHINE</b>	THE PIGEONS	82	56
39	39	<b>ANGEL</b>	THE PIGEONS	82	56
40	40	<b>WOMANIZER</b>	THE PIGEONS	82	56
41	41	<b>SWAGGA LIKE</b>	THE PIGEONS	82	56
42	42	<b>MY LIFE</b>	THE PIGEONS	82	56
43	43	<b>SEXY CAN</b>	THE PIGEONS	82	56
44	44	<b>SWING</b>	THE PIGEONS	82	56
45	45	<b>THAT'S WHAT YOU ARE</b>	THE PIGEONS	82	56
46	46	<b>REALIZE</b>	THE PIGEONS	82	56

## ADULT CONTEMPORARY

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>DISNEY</b>	THUNDER	91	24
2	2	<b>SO WHAT</b>	THE PIGEONS	82	56
3	3	<b>CLOSER</b>	THE PIGEONS	82	56
4	4	<b>GREATEST HITS</b>	THE PIGEONS	82	56
5	5	<b>WHATEVER YOU LIKE</b>	THE PIGEONS	82	56
6	6	<b>FOREVER</b>	THE PIGEONS	82	56
7	7	<b>ONE STEP AT A TIME</b>	THE PIGEONS	82	56
8	8	<b>PAPER PLANES</b>	THE PIGEONS	82	56
9	9	<b>LOVE LOCKDOWN</b>	THE PIGEONS	82	56
10	10	<b>BETTER IN TIME</b>	THE PIGEONS	82	56
11	11	<b>DANGEROUS</b>	THE PIGEONS	82	56
12	12	<b>FALL FOR YOU</b>	THE PIGEONS	82	56
13	13	<b>LETTERMAN</b>	THE PIGEONS	82	56
14	14	<b>LET IT ROCK</b>	THE PIGEONS	82	56
15	15	<b>LEAVIN'</b>	THE PIGEONS	82	56
16	16	<b>IN THE AYER</b>	THE PIGEONS	82	56
17	17	<b>CRUSH</b>	THE PIGEONS	82	56
18	18	<b>VIVA LA VIDA</b>	THE PIGEONS	82	56
19	19	<b>I'M YOURS</b>	THE PIGEONS	82	56
20	20	<b>I KISSED A GIRL</b>	THE PIGEONS	82	56
21	21	<b>SHAKE IT</b>	THE PIGEONS	82	56
22	22	<b>WHEN I GROW UP</b>	THE PIGEONS	82	56
23	23	<b>LOVE STORY</b>	THE PIGEONS	82	56
24	24	<b>RIGHT NOW (NA NA NA)</b>	THE PIGEONS	82	56
25	25	<b>TAKE A BOW</b>	THE PIGEONS	82	56
26	26	<b>TSIRT</b>	THE PIGEONS	82	56
27	27	<b>ADDED</b>	THE PIGEONS	82	56
28	28	<b>MISS INDEPENDENT</b>	THE PIGEONS	82	56
29	29	<b>CAN'T BELIEVE IT</b>	THE PIGEONS	82	56
30	30	<b>CRY FOR YOU</b>	THE PIGEONS	82	56
31	31	<b>BLEEDING LOVE</b>	THE PIGEONS	82	56
32	32	<b>KEEPS GETTIN' BETTER</b>	THE PIGEONS	82	56
33	33	<b>ALL SUMMER LONG</b>	THE PIGEONS	82	56
34	34	<b>LAST MONEY</b>	THE PIGEONS	82	56
35	35	<b>DAMAGE</b>	THE PIGEONS	82	56
36	36	<b>LOLLIPOP</b>	THE PIGEONS	82	56
37	37	<b>IT'S NOT MY TIME</b>	THE PIGEONS	82	56
38	38	<b>POCKETFUL OF SUNSHINE</b>	THE PIGEONS	82	56
39	39	<b>ANGEL</b>	THE PIGEONS	82	56
40	40	<b>WOMANIZER</b>	THE PIGEONS	82	56
41	41	<b>SWAGGA LIKE</b>	THE PIGEONS	82	56
42	42	<b>MY LIFE</b>	THE PIGEONS	82	56
43	43	<b>SEXY CAN</b>	THE PIGEONS	82	56
44	44	<b>SWING</b>	THE PIGEONS	82	56
45	45	<b>THAT'S WHAT YOU ARE</b>	THE PIGEONS	82	56
46	46	<b>REALIZE</b>	THE PIGEONS	82	56

## MODERN ROCK

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	<b>YOU'RE GOING GO FAR, KID</b>	THE BEATLES (ORIGINAL PROMOTION LABEL)	91	24
2	2	<b>THROU' ENOUGH</b>	NEEDLES (ORIGINAL LABEL)	82	56
3	3	<b>FRUSTRATION</b>	FRUSTRATION (P.O.P. ARTISTS)	82	56
4	4	<b>RE-EDUCATOR (THROUGH LASHES)</b>	RE-EDUCATOR (P.O.P. ARTISTS)	82	56
5	5	<b>THE DAY THAT NEVER COMES</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
6	6	<b>I DON'T CARE</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
7	7	<b>THE DAY THAT NEVER COMES (2ND P.O.P. COMP.)</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
8	8	<b>I'M NOT OVER</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
9	9	<b>LET IT DIE</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
10	10	<b>VIVA LA VIDA</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
11	11	<b>BAD GIRLFRIEND</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
12	12	<b>LEAVE OUT ALL THE REST</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
13	13	<b>IN THE FIRE</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
14	14	<b>LETTERMAN</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
15	15	<b>ADMITTED</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
16	16	<b>PORK AND BEANS</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
17	17	<b>THE SHOCK OF THE LIGHTNING</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
18	18	<b>SEX ON FIRE</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
19	19	<b>PAPER PLANES</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
20	20	<b>GIVEN UP</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
21	21	<b>SLOW BURN</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
22	22	<b>PSYCHOSOCIAL</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
23	23	<b>GAMMA RAY</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
24	24	<b>RICOCHET</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
25	25	<b>SHOOT TO KILL (ORIGINAL MIX)</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
26	26	<b>DEEPER CAN FOR YOU (ORIGINAL)</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56
27	27	<b>I DON'T CARE</b>	THE DAY THAT NEVER COMES (P.O.P. ARTISTS)	82	56



# HOT COUNTRY SONGS

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	1	<b>21 DON'T THINK I DON'T THINK ABOUT IT</b> *REOPENED BY COUNTRY MUSIC ASSOCIATION	Darius Rucker CAPTAIN JACKSON	1
2	4	<b>EVERYBODY WANTS TO GO TO HEAVEN</b> *COUNTRY MUSIC ASSOCIATION	Kenny Chesney B. G. & THE CHERRY PITS	2
3	5	<b>SHE NEVER CRIED IN FRONT OF ME</b> *COUNTRY MUSIC ASSOCIATION	Toby Keith COUNTRY MUSIC ASSOCIATION	3
4	6	<b>ALL SUMMER LONG</b> *COUNTRY MUSIC ASSOCIATION	Kid Rock COUNTRY MUSIC ASSOCIATION	4
5	8	<b>DO YOU BELIEVE ME NOW</b> *COUNTRY MUSIC ASSOCIATION	Wayne COUNTRY MUSIC ASSOCIATION	5
6	1	<b>JUST A DREAM</b> *COUNTRY MUSIC ASSOCIATION	Carrie Underwood COUNTRY MUSIC ASSOCIATION	6
7	7	<b>TRU BOURN</b> *COUNTRY MUSIC ASSOCIATION	George Strait COUNTRY MUSIC ASSOCIATION	7
8	12	<b>WAITIN' ON A WOMAN</b> *COUNTRY MUSIC ASSOCIATION	Brad Paisley COUNTRY MUSIC ASSOCIATION	8
9	6	<b>LET IT GO</b> *COUNTRY MUSIC ASSOCIATION	Tim McGraw COUNTRY MUSIC ASSOCIATION	9
10	12	<b>COUNTRY MAN</b> *COUNTRY MUSIC ASSOCIATION	Luke Bryan COUNTRY MUSIC ASSOCIATION	10
11	23	<b>AIN'T LOVE STORY</b> *COUNTRY MUSIC ASSOCIATION	Taylor Swift COUNTRY MUSIC ASSOCIATION	11
12	11	<b>JOHN RIVER</b> *COUNTRY MUSIC ASSOCIATION	Hank Williams Jr. COUNTRY MUSIC ASSOCIATION	12
13	11	<b>ROLL WITH ME</b> *COUNTRY MUSIC ASSOCIATION	Montgomery Gentry COUNTRY MUSIC ASSOCIATION	13
14	14	<b>ALL I EVER WANTED</b> *COUNTRY MUSIC ASSOCIATION	Chuck Wicks COUNTRY MUSIC ASSOCIATION	14
15	9	<b>YOU LOOK GOOD IN MY SHIRT</b> *COUNTRY MUSIC ASSOCIATION	Kaitlin Urban COUNTRY MUSIC ASSOCIATION	15
16	17	<b>I'LL WALK</b> *COUNTRY MUSIC ASSOCIATION	Bucky Covington COUNTRY MUSIC ASSOCIATION	16
17	15	<b>RELENTLESS</b> *COUNTRY MUSIC ASSOCIATION	Jason Aldean COUNTRY MUSIC ASSOCIATION	17
18	25	<b>CREATED</b> *COUNTRY MUSIC ASSOCIATION	Supergiant COUNTRY MUSIC ASSOCIATION	18
19	20	<b>LOVE REMEMBERS</b> *COUNTRY MUSIC ASSOCIATION	Craig Morgan COUNTRY MUSIC ASSOCIATION	19
20	24	<b>AIN'T CHICKEN FRIED</b> *COUNTRY MUSIC ASSOCIATION	Zac Brown Band COUNTRY MUSIC ASSOCIATION	20
21	23	<b>HERE</b> *COUNTRY MUSIC ASSOCIATION	Rascal Flatts COUNTRY MUSIC ASSOCIATION	21
22	20	<b>LOOKIN' FOR A GOOD TIME</b> *COUNTRY MUSIC ASSOCIATION	Lady Antebellum COUNTRY MUSIC ASSOCIATION	22
23	21	<b>IN COLOR</b> *COUNTRY MUSIC ASSOCIATION	Brad Paisley COUNTRY MUSIC ASSOCIATION	23
24	31	<b>START A BAND</b> *COUNTRY MUSIC ASSOCIATION	Crystal Shawandas COUNTRY MUSIC ASSOCIATION	24
25	23	<b>YOU CAN LET GO</b> *COUNTRY MUSIC ASSOCIATION	Crystal Shawandas COUNTRY MUSIC ASSOCIATION	25

up 15 million  
Impressions, the  
Album into 42nd  
career top 10, his  
20th this decade.  
Song is included  
on 081, "The  
"Soulful Hits 3."

With 15.6 million  
Impressions, the  
Album scores  
second  
top 10. Debut  
single "All My  
Friends Say"  
peaked at No. 5 in  
September 2007.

Second single from  
Supergiant's "Love  
on the Inside"  
surges 1.5 million  
Impressions, with  
Greatest Hits in  
10th chart week.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
26	27	<b>11 I WANT TO DO</b> *COUNTRY MUSIC ASSOCIATION	Katie Picter CAPTAIN JACKSON	26
27	22	<b>SOUNDS SO GOOD</b> *COUNTRY MUSIC ASSOCIATION	Supergiant COUNTRY MUSIC ASSOCIATION	27
28	26	<b>SHOULD'VE SAID NO</b> *COUNTRY MUSIC ASSOCIATION	Ashley Smith COUNTRY MUSIC ASSOCIATION	28
29	31	<b>ANYTHING GOES</b> *COUNTRY MUSIC ASSOCIATION	Randy Houser COUNTRY MUSIC ASSOCIATION	29
30	31	<b>DON'T</b> *COUNTRY MUSIC ASSOCIATION	Billy Currington COUNTRY MUSIC ASSOCIATION	30
31	32	<b>MY BODY WATER</b> *COUNTRY MUSIC ASSOCIATION	Taylor Swift COUNTRY MUSIC ASSOCIATION	31
32	33	<b>SHE WOULDN'T BE GONE</b> *COUNTRY MUSIC ASSOCIATION	Blake Shelton COUNTRY MUSIC ASSOCIATION	32
33	34	<b>LET ME</b> *COUNTRY MUSIC ASSOCIATION	Patti LaBelle COUNTRY MUSIC ASSOCIATION	33
34	37	<b>I WOULD</b> *COUNTRY MUSIC ASSOCIATION	Patti LaBelle COUNTRY MUSIC ASSOCIATION	34
35	38	<b>FINE LINE</b> *COUNTRY MUSIC ASSOCIATION	Little Big Town COUNTRY MUSIC ASSOCIATION	35
36	39	<b>DON'T THINK I CAN LOVE YOU</b> *COUNTRY MUSIC ASSOCIATION	Jake Owen COUNTRY MUSIC ASSOCIATION	36
37	40	<b>LAST CALL</b> *COUNTRY MUSIC ASSOCIATION	Lisa Ann Womack COUNTRY MUSIC ASSOCIATION	37
38	41	<b>SOMEbody SAID A PRAYER</b> *COUNTRY MUSIC ASSOCIATION	Billy Ray Cyrus COUNTRY MUSIC ASSOCIATION	38
39	42	<b>FEEL THAT FIRE</b> *COUNTRY MUSIC ASSOCIATION	Dianna Denno COUNTRY MUSIC ASSOCIATION	39
40	43	<b>15 MINUTES OF SHAME</b> *COUNTRY MUSIC ASSOCIATION	Kristy Lee Cook COUNTRY MUSIC ASSOCIATION	40
41	44	<b>FOR YOU</b> *COUNTRY MUSIC ASSOCIATION	Jamie O'Neal COUNTRY MUSIC ASSOCIATION	41
42	45	<b>COUNTRY BOY</b> *COUNTRY MUSIC ASSOCIATION	Alan Jackson COUNTRY MUSIC ASSOCIATION	42
43	46	<b>EVERYTHING IS FINE</b> *COUNTRY MUSIC ASSOCIATION	Josh Gracin COUNTRY MUSIC ASSOCIATION	43
44	47	<b>MORE LIKE</b> *COUNTRY MUSIC ASSOCIATION	Miranda Lambert COUNTRY MUSIC ASSOCIATION	44
45	48	<b>BACK THAT THING UP</b> *COUNTRY MUSIC ASSOCIATION	Justin Moore COUNTRY MUSIC ASSOCIATION	45
46	49	<b>LIKE I NEVER BROKE HER HEART</b> *COUNTRY MUSIC ASSOCIATION	Randy Owen COUNTRY MUSIC ASSOCIATION	46
47	50	<b>UNBELIEVABLE (AM MARY)</b> *COUNTRY MUSIC ASSOCIATION	Josh Gracin COUNTRY MUSIC ASSOCIATION	47
48	51	<b>BOB THAT HEAD</b> *COUNTRY MUSIC ASSOCIATION	Rascal Flatts COUNTRY MUSIC ASSOCIATION	48
49	52	<b>COME ON OVER</b> *COUNTRY MUSIC ASSOCIATION	Jessica Simpson COUNTRY MUSIC ASSOCIATION	49

# TOP COUNTRY ALBUMS

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	<b>LEARN TO LIVE</b> *COUNTRY MUSIC ASSOCIATION	Darius Rucker CAPTAIN JACKSON	1
2	2	<b>LOW ON THE INSIDE</b> *COUNTRY MUSIC ASSOCIATION	Randy Rogers Band COUNTRY MUSIC ASSOCIATION	2
3	3	<b>DO YOU KNOW</b> *COUNTRY MUSIC ASSOCIATION	Taylor Swift COUNTRY MUSIC ASSOCIATION	3
4	4	<b>WHAT I CAN'T SAY</b> *COUNTRY MUSIC ASSOCIATION	Now That What I Can't Say COUNTRY MUSIC ASSOCIATION	4
5	5	<b>OLD CROW MEDICINE SHOW</b> *COUNTRY MUSIC ASSOCIATION	Tennessee Pasher COUNTRY MUSIC ASSOCIATION	5
6	6	<b>CARNIVAL RIDE</b> *COUNTRY MUSIC ASSOCIATION	Carnival Ride COUNTRY MUSIC ASSOCIATION	6
7	7	<b>TRU BOURN</b> *COUNTRY MUSIC ASSOCIATION	George Strait COUNTRY MUSIC ASSOCIATION	7
8	8	<b>HEIDI NEWFIELD</b> *COUNTRY MUSIC ASSOCIATION	What Am I Winding For COUNTRY MUSIC ASSOCIATION	8
9	9	<b>THE LONESOME SONG</b> *COUNTRY MUSIC ASSOCIATION	Thelma Houston COUNTRY MUSIC ASSOCIATION	9
10	10	<b>35 BIGGEST HITS</b> *COUNTRY MUSIC ASSOCIATION	35 Biggest Hits COUNTRY MUSIC ASSOCIATION	10
11	11	<b>ENJOY THE RIDE</b> *COUNTRY MUSIC ASSOCIATION	Enjoy The Ride COUNTRY MUSIC ASSOCIATION	11
12	12	<b>GREATEST HITS: LIMITED EDITION</b> *COUNTRY MUSIC ASSOCIATION	Greatest Hits: Limited Edition COUNTRY MUSIC ASSOCIATION	12
13	13	<b>THE IMUS RECORD</b> *COUNTRY MUSIC ASSOCIATION	The Imus Record COUNTRY MUSIC ASSOCIATION	13
14	14	<b>LADY ANTEBELLUM</b> *COUNTRY MUSIC ASSOCIATION	Lady Antebellum COUNTRY MUSIC ASSOCIATION	14
15	15	<b>DO YOU BELIEVE ME NOW</b> *COUNTRY MUSIC ASSOCIATION	Do You Believe Me Now COUNTRY MUSIC ASSOCIATION	15
16	16	<b>DELIVER US</b> *COUNTRY MUSIC ASSOCIATION	Deliver Us COUNTRY MUSIC ASSOCIATION	16
17	17	<b>GOOD TIME</b> *COUNTRY MUSIC ASSOCIATION	Good Time COUNTRY MUSIC ASSOCIATION	17
18	18	<b>STILL FEELS GOOD</b> *COUNTRY MUSIC ASSOCIATION	Still Feels Good COUNTRY MUSIC ASSOCIATION	18
19	19	<b>THE ULTIMATE HITS</b> *COUNTRY MUSIC ASSOCIATION	The Ultimate Hits COUNTRY MUSIC ASSOCIATION	19
20	20	<b>LONG ROAD OUT OF DEN</b> *COUNTRY MUSIC ASSOCIATION	Long Road Out Of Den COUNTRY MUSIC ASSOCIATION	20
21	21	<b>BEAUTIFUL EYES (EP)</b> *COUNTRY MUSIC ASSOCIATION	Beautiful Eyes (EP) COUNTRY MUSIC ASSOCIATION	21
22	22	<b>8th GRADE</b> *COUNTRY MUSIC ASSOCIATION	8th Grade COUNTRY MUSIC ASSOCIATION	22
23	23	<b>CRASH EX-GIRLFRIEND</b> *COUNTRY MUSIC ASSOCIATION	Crash Ex-Girlfriend COUNTRY MUSIC ASSOCIATION	23

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

Chart week 75 drop  
on billboard 200,  
where "Don't Think I  
Don't Think About It"  
debuted with 8%  
sales. Second single  
debuted at No. 14 on  
Hot Country Songs.

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
26	27	<b>11 I WANT TO DO</b> *COUNTRY MUSIC ASSOCIATION	Katie Picter CAPTAIN JACKSON	26
27	22	<b>SOUNDS SO GOOD</b> *COUNTRY MUSIC ASSOCIATION	Supergiant COUNTRY MUSIC ASSOCIATION	27
28	26	<b>SHOULD'VE SAID NO</b> *COUNTRY MUSIC ASSOCIATION	Ashley Smith COUNTRY MUSIC ASSOCIATION	28
29	31	<b>ANYTHING GOES</b> *COUNTRY MUSIC ASSOCIATION	Randy Houser COUNTRY MUSIC ASSOCIATION	29
30	31	<b>DON'T</b> *COUNTRY MUSIC ASSOCIATION	Billy Currington COUNTRY MUSIC ASSOCIATION	30
31	32	<b>MY BODY WATER</b> *COUNTRY MUSIC ASSOCIATION	Taylor Swift COUNTRY MUSIC ASSOCIATION	31
32	33	<b>SHE WOULDN'T BE GONE</b> *COUNTRY MUSIC ASSOCIATION	Blake Shelton COUNTRY MUSIC ASSOCIATION	32
33	34	<b>LET ME</b> *COUNTRY MUSIC ASSOCIATION	Patti LaBelle COUNTRY MUSIC ASSOCIATION	33
34	37	<b>I WOULD</b> *COUNTRY MUSIC ASSOCIATION	Patti LaBelle COUNTRY MUSIC ASSOCIATION	34
35	38	<b>FINE LINE</b> *COUNTRY MUSIC ASSOCIATION	Little Big Town COUNTRY MUSIC ASSOCIATION	35
36	39	<b>DON'T THINK I CAN LOVE YOU</b> *COUNTRY MUSIC ASSOCIATION	Jake Owen COUNTRY MUSIC ASSOCIATION	36
37	40	<b>LAST CALL</b> *COUNTRY MUSIC ASSOCIATION	Lisa Ann Womack COUNTRY MUSIC ASSOCIATION	37
38	41	<b>SOMEbody SAID A PRAYER</b> *COUNTRY MUSIC ASSOCIATION	Billy Ray Cyrus COUNTRY MUSIC ASSOCIATION	38
39	42	<b>FEEL THAT FIRE</b> *COUNTRY MUSIC ASSOCIATION	Dianna Denno COUNTRY MUSIC ASSOCIATION	39
40	43	<b>15 MINUTES OF SHAME</b> *COUNTRY MUSIC ASSOCIATION	Kristy Lee Cook COUNTRY MUSIC ASSOCIATION	40
41	44	<b>FOR YOU</b> *COUNTRY MUSIC ASSOCIATION	Jamie O'Neal COUNTRY MUSIC ASSOCIATION	41
42	45	<b>COUNTRY BOY</b> *COUNTRY MUSIC ASSOCIATION	Alan Jackson COUNTRY MUSIC ASSOCIATION	42
43	46	<b>EVERYTHING IS FINE</b> *COUNTRY MUSIC ASSOCIATION	Josh Gracin COUNTRY MUSIC ASSOCIATION	43
44	47	<b>MORE LIKE</b> *COUNTRY MUSIC ASSOCIATION	Miranda Lambert COUNTRY MUSIC ASSOCIATION	44
45	48	<b>BACK THAT THING UP</b> *COUNTRY MUSIC ASSOCIATION	Justin Moore COUNTRY MUSIC ASSOCIATION	45
46	49	<b>LIKE I NEVER BROKE HER HEART</b> *COUNTRY MUSIC ASSOCIATION	Randy Owen COUNTRY MUSIC ASSOCIATION	46
47	50	<b>UNBELIEVABLE (AM MARY)</b> *COUNTRY MUSIC ASSOCIATION	Josh Gracin COUNTRY MUSIC ASSOCIATION	47
48	51	<b>BOB THAT HEAD</b> *COUNTRY MUSIC ASSOCIATION	Rascal Flatts COUNTRY MUSIC ASSOCIATION	48
49	52	<b>COME ON OVER</b> *COUNTRY MUSIC ASSOCIATION	Jessica Simpson COUNTRY MUSIC ASSOCIATION	49

## TOP R&amp;B/HIP-HOP ALBUMS

		ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
1	1	JAZMINE SULLIVAN	Fearless	1	1	1	1	1	1
2	1	NE-YO	Year Of The Gentleman	1	1	1	1	1	1
3	NEW	JOE	Joe Thomas... New Man	1	1	1	1	1	1
4	1	YOUNG JEEZY	The Recession	1	1	1	1	1	1
5	1	LE WATNE	The Carter III	1	1	1	1	1	1
6	4	THE GAME	LAX	1	1	1	1	1	1
7	2	NEELY	Break Bricks	1	1	1	1	1	1
8	4	DJ KHALED	We Global	1	1	1	1	1	1
9	7	ERIC BENET	Love & Life	1	1	1	1	1	1
10	6	RAPHAEL BADIO	The Way I See It	1	1	1	1	1	1
11	7	RIHANNA	Good Girl Gone Bad	1	1	1	1	1	1
12	NEW	ZAY	Creck	1	1	1	1	1	1
13	3	LL COOL J	Exit 13	1	1	1	1	1	1
14	3	MARVIN SAPP	Thirteen	1	1	1	1	1	1
15	3	ICE CUBE	Raw Footage	1	1	1	1	1	1
16	3	GUCCI MANE	Mood Classics	1	1	1	1	1	1
17	11	PLUS	Definition Of Real	1	1	1	1	1	1
18	11	SOLANGE	Sel Angel & The Hesley St. Dreams	1	1	1	1	1	1
19	13	NAS	Untitled	1	1	1	1	1	1
20	12	B.G. & CHOPPER CITY BOYZ	Life In The Concrete Jungle	1	1	1	1	1	1
21	15	USHER	Here I Stand	1	1	1	1	1	1
22	17	LLOYD	Lessons In Love	1	1	1	1	1	1
23	11	DAVID BANNER	The Greatest Story Ever Told	1	1	1	1	1	1
24	22	CHRIS BROWN	Exclusive	1	1	1	1	1	1
25	18	ESTELLE	Shine	1	1	1	1	1	1

His first effort with an indie label at No. 1 on Top Independent Albums, he sold 54,000 units mark the chart's third best start of the year behind Journey and Red Hot Chili Peppers.



She signed to the No. 1 label, Jasmine Sullivan and Ne-Yo's Nathan Soundcraft's Chicago's indie scene. The chart after Sept. 22 show in the White City. Albums with chart debuts on this chart.



It's the fifth album from Rick Ross that has the first to land on this chart since he released his sophomore set, "Debarrio," in 1998.

		ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
26	24	KEYSHIA COLE	Just Like You	1	1	1	1	1	1
27	25	THREE 5 MAFIA	Last 2 Weeks	1	1	1	1	1	1
28	21	KEYSHIA COLE	Just Like You	1	1	1	1	1	1
29	16	TERENCE HOWARD	Shine Through It	1	1	1	1	1	1
30	25	KENNY LATTIMORE	Timeless	1	1	1	1	1	1
31	NEW	THE TONY RICH PROJECT	Exit	1	1	1	1	1	1
32	24	ASHANTI	Ather My Time	1	1	1	1	1	1
33	22	DANNY KAYE	The Declaration	1	1	1	1	1	1
34	23	DAVIDE KLANG	Welcome To The Dohouse	1	1	1	1	1	1
35	22	DAVIDE KLANG	Just A Rolling Stone	1	1	1	1	1	1
36	32	DAYVE	DAYVE	1	1	1	1	1	1
37	30	RICK ROSS	Titles	1	1	1	1	1	1
38	23	ALICIA KEYS	Lay It Down	1	1	1	1	1	1
39	23	ALICIA KEYS	Lay It Down	1	1	1	1	1	1
40	28	SLIM THUG PRESENTS BOSS HOGG OUTLAW	Black By Blockstar Demand: Serve & Collect	1	1	1	1	1	1
41	26	NATALIE COLE	Growing Pains	1	1	1	1	1	1
42	41	ARMY A. BLIGE	Growing Pains	1	1	1	1	1	1
43	43	RAHEEM DEVAUGHN	Love Behind The Moon	1	1	1	1	1	1
44	43	RAHEEM DEVAUGHN	Love Behind The Moon	1	1	1	1	1	1
45	45	VARIOUS ARTISTS	WOW Gospel Essentials: All-Time Favorites	1	1	1	1	1	1
46	46	THE DREAM	Love-Hate	1	1	1	1	1	1
47	47	WAYNE ADAMS	A Long Time Coming	1	1	1	1	1	1
48	47	LEDS	Last and Found	1	1	1	1	1	1
49	48	LEDS	Life Change	1	1	1	1	1	1
50	31	BUN-B	It Still	1	1	1	1	1	1

## MAINSTREAM R&amp;B/HIP-HOP

		TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
1	1	SPOTLIGHT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
2	2	MAGIC	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
3	3	HEAVEN SENT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
4	4	THE RIVER	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
5	5	WOMAN	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
6	6	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
7	7	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
8	8	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
9	9	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
10	10	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
11	11	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
12	12	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
13	13	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
14	14	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
15	15	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
16	16	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
17	17	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
18	18	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
19	19	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
20	20	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
21	21	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
22	22	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
23	23	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
24	24	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
25	25	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
26	26	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
27	27	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
28	28	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
29	29	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
30	30	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1

## ADULT R&amp;B

		TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
1	1	SPOTLIGHT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
2	2	MAGIC	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
3	3	HEAVEN SENT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
4	4	THE RIVER	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
5	5	WOMAN	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
6	6	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
7	7	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
8	8	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
9	9	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
10	10	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
11	11	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
12	12	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
13	13	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
14	14	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
15	15	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
16	16	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
17	17	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
18	18	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
19	19	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
20	20	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
21	21	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
22	22	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
23	23	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
24	24	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
25	25	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
26	26	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
27	27	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
28	28	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
29	29	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
30	30	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1

## RHYTHMIC

		TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
1	1	SPOTLIGHT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
2	2	MAGIC	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
3	3	HEAVEN SENT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
4	4	THE RIVER	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
5	5	WOMAN	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
6	6	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
7	7	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
8	8	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
9	9	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
10	10	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
11	11	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
12	12	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
13	13	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
14	14	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
15	15	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
16	16	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
17	17	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
18	18	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
19	19	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
20	20	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
21	21	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
22	22	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
23	23	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
24	24	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
25	25	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
26	26	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
27	27	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
28	28	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
29	29	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
30	30	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1

## HOT RAP SONGS

		TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION	LAST WEEK	WEEKS ON CHART	PEAK POSITION	LAST WEEK
1	1	SPOTLIGHT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
2	2	MAGIC	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
3	3	HEAVEN SENT	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
4	4	THE RIVER	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
5	5	WOMAN	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
6	6	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
7	7	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
8	8	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
9	9	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
10	10	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
11	11	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
12	12	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
13	13	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
14	14	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
15	15	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
16	16	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
17	17	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
18	18	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
19	19	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
20	20	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
21	21	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
22	22	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
23	23	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
24	24	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
25	25	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
26	26	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
27	27	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
28	28	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
29	29	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1
30	30	NEED U BAD	THE NOTORIOUS B.I.G.	1	1	1	1	1	1

**HOT R&B/HIP-HOP SONGS™**[illegible]

Hudson is the first "American Idol" runner-up to score a No. 1 at Adult R&B (2-7). Former champs Ruben Studdard and Fantasia have two each.



The third top 10 by Pines (pictured) as a lead artist and fourth overall on



Single is lifted by increase of 8.5 million impressions, an improvement!



**At Rhythmic Airplay,** she's the first British artist to have a top five



Single may have run its course at Adult R&B as it falls four spots to



## ROOM



write, while

[illegible]

## BETWEEN THE BULLETS

## KIE SULLIVAN TOPS ALBUM LIST

**SULLIVAN**

A fifth yearer Jasmine Sullivan became the first female in two years to top *Hot R&B/Hip-Hop Songs* with a debut single, she scores an equally impressive feat as "Fearless" bows at No. 1 on *Hot R&B/Hip-Hop Albums*. Sullivan is the first rookie female to have a chart-topping album since former Destiny's Child member LeToya released her self-titled set in 2006. Among all solo females, she's the first since Mariah Carey took the chart's pole position in the May 24 issue. Next week's No. 1 is certain to return to male hands: T.I. is the strong favorite, while Jennifer Hudson and Robin Thicke are solid five contenders.

—*Barbara Goggin*



## HOT LATIN SONGS

WEEK	LAST WEEK	PEAK	TITLE	ARTIST	WEEKS ON CHART
1	1	1	<b>13</b> NO ME DOY POR VENCIDO (I DON'T GIVE UP)	Luis Fonsi SONO 100 (100)	1
2	5	4	DAME TU AMOR (GIVE ME YOUR LOVE)	Alcazar SONO 100 (100)	2
3	2	2	TE QUERO	Flex SONO 100 (100)	3
4	3	3	PARA SIEMPRE (FOR ALWAYS)	Vicente Fernandez SONO 100 (100)	4
5	7	5	LA CIBRIA DEL RIO (THE CIBRIA OF THE RIVER)	Los Pkaidores De Caborca SONO 100 (100)	5
6	7	6	HASTA EL DIA DE HOY (UNTIL THE DAY OF TODAY)	Los Danyes De La Sierra SONO 100 (100)	6
7	8	7	LLORO POR TI (I CRY FOR YOU)	Enrique Iglesias SONO 100 (100)	7
8	6	7	SI NO TE HUBIERAS IDO (IF YOU HADN'T LEFT)	Mene SONO 100 (100)	8
9	12	9	Y QUE QUEDA CLARO (AND WHAT REMAINS CLEAR)	La Arroladora Banda El Limon SONO 100 (100)	9
10	10	10	CINCO MINUTOS	Francisco De Vives SONO 100 (100)	10
11	15	11	NA DE NA (NA NA NA)	Aguee & Khiz SONO 100 (100)	11
12	13	12	DOCE ESTAN CORAZON (SWEET IS MY HEART)	Enrique Iglesias SONO 100 (100)	12
13	13	13	NO TE QUERO NADA (I DON'T WANT YOU NOTHING)	Los Pkaidores De Caborca SONO 100 (100)	13
14	17	14	SI TU TE VAS (IF YOU GO)	Los Danyes De La Sierra SONO 100 (100)	14
15	19	15	AMOR INMORTAL	Chayanne SONO 100 (100)	15
16	12	16	EL AMOR EN CARRO (LOVE IN A CAR)	Daddy Yankee SONO 100 (100)	16
17	15	17	POSE (POSE)	Los Pkaidores De Caborca SONO 100 (100)	17
18	20	18	ODIO POR AMOR (I HATE FOR LOVE)	Juana SONO 100 (100)	18
19	24	19	DIME (TELL ME)	Ivy Queen SONO 100 (100)	19
20	14	20	SIGUELO	Wisin & Yandel SONO 100 (100)	20
21	30	21	GRATISSE TE REGALO AMORES (I GIVE YOU LOVE FOR FREE)	Ricky & Ken-Y SONO 100 (100)	21
22	26	22	INOLUBLE (UNSTOPPABLE)	Los Pkaidores De Caborca SONO 100 (100)	22
23	16	23	VIVE Y DEJAME VIVIR (LIVE AND LET ME LIVE)	Cualquiera SONO 100 (100)	23
24	21	24	EL PROXIMO VIERNES (NEXT FRIDAY)	Espinosa Paz SONO 100 (100)	24



Reggaeton pioneer  
Fonsi's new album is  
the first female to  
top the 3-year-old  
chart.

35  
Venezuelan  
reggaeton  
to his first  
top 10 hit.



41  
Takes the lead  
for most chart hits  
this decade (17).  
Song registers  
4.4 million audience  
impressions,  
up 30%.

WEEK	LAST WEEK	PEAK	TITLE	ARTIST	WEEKS ON CHART
25	26	25	LLAMADO DE EMERGENCIA (EMERGENCY CALL)	Daddy Yankee SONO 100 (100)	25
26	31	26	CULPABLE O INOCENTE (GUILTY OR INNOCENT)	Jenni Rivera SONO 100 (100)	26
27	30	27	LUNA	Eddy Lore SONO 100 (100)	27
28	30	28	NO MOLESTAR (DO NOT DISTURB)	Merco Antonio Solis SONO 100 (100)	28
29	30	29	ARROYO (CREEK)	Fonseca SONO 100 (100)	29
30	30	30	TARDE O TEMPRANO (EARLY OR LATE)	Tommy Torres SONO 100 (100)	30
31	24	31	NO HAY NOVEDAD (THERE'S NOTHING NEW)	Bonito El Recodo SONO 100 (100)	31
32	35	32	MI BUEN AMANTE (MY GOOD LOVER)	Sergio Vega SONO 100 (100)	32
33	37	33	ME DA IGUAL (IT DOESN'T MATTER TO ME)	Camilo SONO 100 (100)	33
34	40	34	EN AGUEL LUGAR (IN THAT PLACE)	Asociacion Orquesta SONO 100 (100)	34
35	36	35	LLORAR LLORANDO (CRYING CRYING)	Toby Love SONO 100 (100)	35
36	36	36	ME VIO LLORAR (HE SAW ME CRYING)	Jorge Celedon & Jimmy Zambrano SONO 100 (100)	36
37	36	37	HE VENIDO (I HAVE COME)	MJ SONO 100 (100)	37
38	36	38	ARDE EL CIELO (THE HEAVEN BURNS)	Mene SONO 100 (100)	38
39	36	39	LOS PALABRAS (THE WORDS)	Companio Primario SONO 100 (100)	39
40	36	40	ESTO ES LO QUE SOY (THIS IS WHO I AM)	Model Featuring Pina SONO 100 (100)	40
41	36	41	LOS REPROCHES DEL VIENTO (THE REPROACHES OF THE WIND)	Jesse & Joy SONO 100 (100)	41
42	36	42	KRAZY (KRAZY)	Purula 81 SONO 100 (100)	42
43	36	43	SIGO VIVO (I AM STILL ALIVE)	Pebuli Featuring Lil Jon SONO 100 (100)	43
44	36	44	PERDONO Y OLVIDO (I FORGIVE AND I FORGET)	Juan Sebastian SONO 100 (100)	44
45	36	45	QUEDA SOLO EN LA POBREZA (ONLY LEFT IN POVERTY)	Papa Azúcar SONO 100 (100)	45
46	36	46	EL ULTIMO VALS (THE LAST WALTZ)	Kiko Rodriguez SONO 100 (100)	46
47	36	47	NO HAY PROBLEMA (THERE'S NO PROBLEM)	La Orque De Van Gogh SONO 100 (100)	47
48	36	48	NO HAY PROBLEMA (THERE'S NO PROBLEM)	Banda Muchos SONO 100 (100)	48

## TOP LATIN ALBUMS

WEEK	LAST WEEK	PEAK	ARTIST	TITLE	WEEKS ON CHART
1	1	1	<b>13</b> LOS PIKADORES DE CABORCA (THE PIKADORS OF CABORCA)	Vamonos Pa' Rio SONO 100 (100)	1
2	2	2	THE ROYALTY: LA RELEVEZ (THE ROYALTY: THE RELAY)	The Royalty: La Relevez SONO 100 (100)	2
3	3	3	VARIOUS ARTISTS (VARIOUS ARTISTS)	Idolote: De Mexico Para El Mundo SONO 100 (100)	3
4	3	4	LUIS FONSI (LUIS FONSI)	Peñoles Del Silencio SONO 100 (100)	4
5	4	5	JENNI RIVERA (JENNI RIVERA)	Jenni SONO 100 (100)	5
6	5	6	ALCAZAR'S MUSICAL (ALCAZAR'S MUSICAL)	Tu Inspiracion SONO 100 (100)	6
7	6	7	DADDY YANKEE (DADDY YANKEE)	Talento De Barrio (Soundtrack) SONO 100 (100)	7
8	8	8	ENRIQUE IGLESIAS (ENRIQUE IGLESIAS)	95-08 SONO 100 (100)	8
9	9	9	VICENTE FERNANDEZ (VICENTE FERNANDEZ)	Para Siempre SONO 100 (100)	9
10	7	10	SONITA NAZARIO (SONITA NAZARIO)	Real... En Vivo SONO 100 (100)	10
11	10	11	WISIN & YANDEL (WISIN & YANDEL)	Wisin Vs. Yandel: Los Extraterrestres SONO 100 (100)	11
12	12	12	MARCO ANTONIO SOLIS (MARCO ANTONIO SOLIS)	La Mejor... Coleccion SONO 100 (100)	12
13	13	13	LOS DANYES DE LA SIERRA (LOS DANYES DE LA SIERRA)	Con Banda SONO 100 (100)	13
14	14	14	ARDE EL CIELO (ARDE EL CIELO)	Arde El Cielo SONO 100 (100)	14
15	15	15	FRANCO DE VITA (FRANCO DE VITA)	Sangre Nueva La Verdad SONO 100 (100)	15
16	16	16	MARCO ANTONIO SOLIS (MARCO ANTONIO SOLIS)	Una Noche En Madrid SONO 100 (100)	16
17	17	17	EL TIGRILLO PALMA (EL TIGRILLO PALMA)	Los Corridos Favoritos SONO 100 (100)	17
18	18	18	FLEX (FLEX)	Tu Quiero SONO 100 (100)	18
19	19	19	EL CHAPO DE SINALOA (EL CHAPO DE SINALOA)	La Historia SONO 100 (100)	19
20	20	20	VICENTE FERNANDEZ (VICENTE FERNANDEZ)	Historia De Un Idolito SONO 100 (100)	20
21	21	21	LOLE ERAS UNA VEZ (LOLE ERAS UNA VEZ)	Lole: Eras Una Vez SONO 100 (100)	21
22	22	22	LOS INQUIETOS DEL NORTE (LOS INQUIETOS DEL NORTE)	La Clara: Edicion Especial SONO 100 (100)	22
23	23	23	LOS TERNEROS (LOS TERNEROS)	Si Te Va Bien SONO 100 (100)	23
24	24	24	AVENTURA (AVENTURA)	Kings Of Bachata: Sold Out At Madison Square Garden SONO 100 (100)	24
25	25	25	JOAN SEBASTIAN (JOAN SEBASTIAN)	La Historia... Mis Exitos SONO 100 (100)	25



Album reaches No. 1  
for the first time  
with nearly 10,000  
copies (up 10%).  
Group playing  
"Saludo Gigante"  
and "Brazo Fuerte"  
promotes "hot  
week, adding  
to huge gains.



As the singer  
enjoys his highest-  
charting solo  
single in four years  
(he 11 on Hot Latin  
Songs), his new  
album arrives with  
2,000 sales.



46  
The CD/DVD (current  
set is the 10th  
charting album for  
the band, with six  
of those being  
in just the past  
two years.

WEEK	LAST WEEK	PEAK	ARTIST	TITLE	WEEKS ON CHART
26	25	26	LOS CAMINANTES (LOS CAMINANTES)	Si Hay Camino: Son Rancheras Mas Chulas SONO 100 (100)	26
27	27	27	LA MIRA Y LOS HUMILES (LA MIRA Y LOS HUMILES)	20 Super Exitos De La Mira Y Los Humiles: Vol. 1 SONO 100 (100)	27
28	28	28	HUCHILO MUSICAL (HUCHILO MUSICAL)	Desde Mexico... "Cumbe Vuelven" SONO 100 (100)	28
29	29	29	LA MIRA (LA MIRA)	20 Super Exitos De La Mira: Vol. 1 SONO 100 (100)	29
30	30	30	EDDY LOVER (EDDY LOVER)	Pardoname SONO 100 (100)	30
31	31	31	INTOCABLE (INTOCABLE)	2C SONO 100 (100)	31
32	32	32	EL TIGRILLO PALMA (EL TIGRILLO PALMA)	Grandes Corridos De La Sierra SONO 100 (100)	32
33	33	33	EL TIGRILLO PALMA (EL TIGRILLO PALMA)	En Vivo: Desde Hermosillo, Sonora SONO 100 (100)	33
34	34	34	LA ARROLADORA BANDA EL LIMON (LA ARROLADORA BANDA EL LIMON)	Y Que Queda Claro SONO 100 (100)	34
35	35	35	VARIOUS ARTISTS (VARIOUS ARTISTS)	Durenguenes # 13 SONO 100 (100)	35
36	36	36	CONJUNTO ATARDECER (CONJUNTO ATARDECER)	En Concierto SONO 100 (100)	36
37	37	37	VARIOUS ARTISTS (VARIOUS ARTISTS)	Bachata # 11: Vol. 2 SONO 100 (100)	37
38	38	38	LUIS MIGUEL (LUIS MIGUEL)	Complices SONO 100 (100)	38
39	39	39	GRUPO MONTEZ DE DURANGO (GRUPO MONTEZ DE DURANGO)	La Historia SONO 100 (100)	39
40	40	40	JAGUARES (JAGUARES)	149 SONO 100 (100)	40
41	41	41	JAGUARES (JAGUARES)	Exitos De Psicote SONO 100 (100)	41
42	42	42	VARIOUS ARTISTS (VARIOUS ARTISTS)	18 Exitos: Sordero Hills Vol. 3 SONO 100 (100)	42
43	43	43	LA APUESTA (LA APUESTA)	10 Exitos De Oro SONO 100 (100)	43
44	44	44	VARIOUS ARTISTS (VARIOUS ARTISTS)	Bachata: Simply The Best SONO 100 (100)	44
45	45	45	CAMILA (CAMILA)	Todo Cambio SONO 100 (100)	45
46	46	46	DUQUE (DUQUE)	Houston Redco: Live SONO 100 (100)	46
47	47	47	JULIETA VENEGAS (JULIETA VENEGAS)	Julietta Venegas: MTV Unplugged SONO 100 (100)	47
48	48	48	EL TRONO DE MEXICO (EL TRONO DE MEXICO)	Las Famosas Del Trono: Grandes Exitos SONO 100 (100)	48
49	49	49	VICENTE FERNANDEZ (VICENTE FERNANDEZ)	Cancones De Sus: Pelotillas Al SONO 100 (100)	49
50	50	50	LISA DOWNS (LISA DOWNS)	Shes A Fly SONO 100 (100)	50



**HOT DANCE CLUB PLAY**

WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE	WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE
1	2	ANGEL	A BEAUTIFUL LIFE	JOHN MAYNARD	A BEAUTIFUL LIFE	18	32	ANGEL	A BEAUTIFUL LIFE	JOHN MAYNARD	A BEAUTIFUL LIFE
2	3	AND I TRY	AND I TRY	AND I TRY	AND I TRY	19	27	AND I TRY	AND I TRY	AND I TRY	AND I TRY
3	9	BOSSY	BOSSY	BOSSY	BOSSY	20	30	BOSSY	BOSSY	BOSSY	BOSSY
4	6	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	21	28	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND
5	10	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES	22	31	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES
6	10	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN	23	13	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN
7	10	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	24	21	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE
8	10	CALL MY NAME	CALL MY NAME	CALL MY NAME	CALL MY NAME	25	30	CALL MY NAME	CALL MY NAME	CALL MY NAME	CALL MY NAME
9	11	FROZEN	FROZEN	FROZEN	FROZEN	26	33	FROZEN	FROZEN	FROZEN	FROZEN
10	16	WHAT I WANT	WHAT I WANT	WHAT I WANT	WHAT I WANT	27	36	WHAT I WANT	WHAT I WANT	WHAT I WANT	WHAT I WANT
11	10	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	28	42	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE
12	10	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD	29	39	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD
13	10	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	30	43	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO
14	10	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI	31	40	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI
15	10	DISTURBIA	DISTURBIA	DISTURBIA	DISTURBIA	32	42	DISTURBIA	DISTURBIA	DISTURBIA	DISTURBIA
16	10	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF	33	40	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF
17	10	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT	34	42	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT
18	10	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY	35	42	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY
19	10	REWIND	REWIND	REWIND	REWIND	36	42	REWIND	REWIND	REWIND	REWIND
20	10	BREAK ME	BREAK ME	BREAK ME	BREAK ME	37	42	BREAK ME	BREAK ME	BREAK ME	BREAK ME
21	10	STRANGERS	STRANGERS	STRANGERS	STRANGERS	38	42	STRANGERS	STRANGERS	STRANGERS	STRANGERS
22	10	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT	39	42	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT
23	10	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	40	42	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR
24	10	MISS YOU	MISS YOU	MISS YOU	MISS YOU	41	42	MISS YOU	MISS YOU	MISS YOU	MISS YOU
25	10	TOUCH ME	TOUCH ME	TOUCH ME	TOUCH ME	42	42	TOUCH ME	TOUCH ME	TOUCH ME	TOUCH ME

WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE	WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE
18	32	ANGEL	A BEAUTIFUL LIFE	JOHN MAYNARD	A BEAUTIFUL LIFE	18	32	ANGEL	A BEAUTIFUL LIFE	JOHN MAYNARD	A BEAUTIFUL LIFE
19	27	AND I TRY	AND I TRY	AND I TRY	AND I TRY	19	27	AND I TRY	AND I TRY	AND I TRY	AND I TRY
20	30	BOSSY	BOSSY	BOSSY	BOSSY	20	30	BOSSY	BOSSY	BOSSY	BOSSY
21	28	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	21	28	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND	YOU CAN FEEL THAT SOUND
22	31	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES	22	31	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES	YOU TURNED THE TABLES
23	13	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN	23	13	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN	CRASH AND BURN
24	21	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	24	21	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE	I LOVE TO MOVE IN HERE
25	30	CALL MY NAME	CALL MY NAME	CALL MY NAME	CALL MY NAME	25	30	CALL MY NAME	CALL MY NAME	CALL MY NAME	CALL MY NAME
26	33	FROZEN	FROZEN	FROZEN	FROZEN	26	33	FROZEN	FROZEN	FROZEN	FROZEN
27	36	WHAT I WANT	WHAT I WANT	WHAT I WANT	WHAT I WANT	27	36	WHAT I WANT	WHAT I WANT	WHAT I WANT	WHAT I WANT
28	42	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	28	42	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE
29	39	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD	29	39	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD	BLACK AND GOLD
30	43	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	30	43	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO	SHUT UP AND LET ME GO
31	40	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI	31	40	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI	ESPAÑA CANI
32	42	DISTURBIA	DISTURBIA	DISTURBIA	DISTURBIA	32	42	DISTURBIA	DISTURBIA	DISTURBIA	DISTURBIA
33	40	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF	33	40	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF	CONTROL YOURSELF
34	42	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT	34	42	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT	SNEAKERNIGHT
35	42	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY	35	42	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY	DON'T CALL ME BABY
36	42	REWIND	REWIND	REWIND	REWIND	36	42	REWIND	REWIND	REWIND	REWIND
37	42	BREAK ME	BREAK ME	BREAK ME	BREAK ME	37	42	BREAK ME	BREAK ME	BREAK ME	BREAK ME
38	42	STRANGERS	STRANGERS	STRANGERS	STRANGERS	38	42	STRANGERS	STRANGERS	STRANGERS	STRANGERS
39	42	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT	39	42	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT	SPOTLIGHT
40	42	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	40	42	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR	THE MIDDLE OF THE DANCEFLOOR
41	42	MISS YOU	MISS YOU	MISS YOU	MISS YOU	41	42	MISS YOU	MISS YOU	MISS YOU	MISS YOU
42	42	TOUCH ME	TOUCH ME	TOUCH ME	TOUCH ME	42	42	TOUCH ME	TOUCH ME	TOUCH ME	TOUCH ME

**TOP ELECTRONIC ALBUMS**

WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE	WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE
1	1	THEVERY CORPORATION	THEVERY CORPORATION	THEVERY CORPORATION	THEVERY CORPORATION	1	1	THEVERY CORPORATION	THEVERY CORPORATION	THEVERY CORPORATION	THEVERY CORPORATION
2	1	M.I.A.	M.I.A.	M.I.A.	M.I.A.	2	1	M.I.A.	M.I.A.	M.I.A.	M.I.A.
3	1	METRO STATION	METRO STATION	METRO STATION	METRO STATION	3	1	METRO STATION	METRO STATION	METRO STATION	METRO STATION
4	1	S.T.Y.K.E.R.	S.T.Y.K.E.R.	S.T.Y.K.E.R.	S.T.Y.K.E.R.	4	1	S.T.Y.K.E.R.	S.T.Y.K.E.R.	S.T.Y.K.E.R.	S.T.Y.K.E.R.
5	1	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	5	1	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS
6	1	VIC LATINO	VIC LATINO	VIC LATINO	VIC LATINO	6	1	VIC LATINO	VIC LATINO	VIC LATINO	VIC LATINO
7	1	SANTOGOLD	SANTOGOLD	SANTOGOLD	SANTOGOLD	7	1	SANTOGOLD	SANTOGOLD	SANTOGOLD	SANTOGOLD
8	1	JOHNS	JOHNS	JOHNS	JOHNS	8	1	JOHNS	JOHNS	JOHNS	JOHNS
9	1	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE	9	1	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE
10	1	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS	10	1	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS
11	1	MONKEY	MONKEY	MONKEY	MONKEY	11	1	MONKEY	MONKEY	MONKEY	MONKEY
12	1	TRICKY	TRICKY	TRICKY	TRICKY	12	1	TRICKY	TRICKY	TRICKY	TRICKY
13	1	HANNAY	HANNAY	HANNAY	HANNAY	13	1	HANNAY	HANNAY	HANNAY	HANNAY
14	1	BASSHUTTER	BASSHUTTER	BASSHUTTER	BASSHUTTER	14	1	BASSHUTTER	BASSHUTTER	BASSHUTTER	BASSHUTTER
15	1	BREATHE CAROLINA	BREATHE CAROLINA	BREATHE CAROLINA	BREATHE CAROLINA	15	1	BREATHE CAROLINA	BREATHE CAROLINA	BREATHE CAROLINA	BREATHE CAROLINA
16	1	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	16	1	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS	VARIOUS ARTISTS
17	1	RATKAT	RATKAT	RATKAT	RATKAT	17	1	RATKAT	RATKAT	RATKAT	RATKAT
18	1	SASHA	SASHA	SASHA	SASHA	18	1	SASHA	SASHA	SASHA	SASHA
19	1	JUSTICE	JUSTICE	JUSTICE	JUSTICE	19	1	JUSTICE	JUSTICE	JUSTICE	JUSTICE
20	1	GARLAND BARKLEY	GARLAND BARKLEY	GARLAND BARKLEY	GARLAND BARKLEY	20	1	GARLAND BARKLEY	GARLAND BARKLEY	GARLAND BARKLEY	GARLAND BARKLEY
21	1	TIES TO	TIES TO	TIES TO	TIES TO	21	1	TIES TO	TIES TO	TIES TO	TIES TO
22	1	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS	22	1	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS	NINE INCH NAILS
23	1	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE	23	1	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE	DJ SKRIBBLE
24	1	DAFT PUNK	DAFT PUNK	DAFT PUNK	DAFT PUNK	24	1	DAFT PUNK	DAFT PUNK	DAFT PUNK	DAFT PUNK
25	1	J. BOOGIES	J. BOOGIES	J. BOOGIES	J. BOOGIES	25	1	J. BOOGIES	J. BOOGIES	J. BOOGIES	J. BOOGIES

**HOT DANCE AIRPLAY**

WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE	WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE
1	1	DISTURBIA	DISTURBIA	DISTURBIA	DISTURBIA	1	1	DISTURBIA	DISTURBIA	DISTURBIA	DISTURBIA
2	1	CLOSER	CLOSER	CLOSER	CLOSER	2	1	CLOSER	CLOSER	CLOSER	CLOSER
3	1	YOU MAKE ME FEEL	YOU MAKE ME FEEL	YOU MAKE ME FEEL	YOU MAKE ME FEEL	3	1	YOU MAKE ME FEEL	YOU MAKE ME FEEL	YOU MAKE ME FEEL	YOU MAKE ME FEEL
4	1	EVERY WORD	EVERY WORD	EVERY WORD	EVERY WORD	4	1	EVERY WORD	EVERY WORD	EVERY WORD	EVERY WORD
5	1	MOVE FOR ME	MOVE FOR ME	MOVE FOR ME	MOVE FOR ME	5	1	MOVE FOR ME	MOVE FOR ME	MOVE FOR ME	MOVE FOR ME
6	1	JUST DANCE	JUST DANCE	JUST DANCE	JUST DANCE	6	1	JUST DANCE	JUST DANCE	JUST DANCE	JUST DANCE
7	1	AMERICAN BOY	AMERICAN BOY	AMERICAN BOY	AMERICAN BOY	7	1	AMERICAN BOY	AMERICAN BOY	AMERICAN BOY	AMERICAN BOY
8	1	FADED	FADED	FADED	FADED	8	1	FADED	FADED	FADED	FADED
9	1	LET ME THINK ABOUT IT	LET ME THINK ABOUT IT	LET ME THINK ABOUT IT	LET ME THINK ABOUT IT	9	1	LET ME THINK ABOUT IT	LET ME THINK ABOUT IT	LET ME THINK ABOUT IT	LET ME THINK ABOUT IT
10	1	HOT IT COLD	HOT IT COLD	HOT IT COLD	HOT IT COLD	10	1	HOT IT COLD	HOT IT COLD	HOT IT COLD	HOT IT COLD
11	1	PAPER PLANES	PAPER PLANES	PAPER PLANES	PAPER PLANES	11	1	PAPER PLANES	PAPER PLANES	PAPER PLANES	PAPER PLANES
12	1	HEARTBROKEN	HEARTBROKEN	HEARTBROKEN	HEARTBROKEN	12	1	HEARTBROKEN	HEARTBROKEN	HEARTBROKEN	HEARTBROKEN
13	1	FEEL YOUR LOVE	FEEL YOUR LOVE	FEEL YOUR LOVE	FEEL YOUR LOVE	13	1	FEEL YOUR LOVE	FEEL YOUR LOVE	FEEL YOUR LOVE	FEEL YOUR LOVE
14	1	DRIVE OUT	DRIVE OUT	DRIVE OUT	DRIVE OUT	14	1	DRIVE OUT	DRIVE OUT	DRIVE OUT	DRIVE OUT
15	1	EVERY TIME I FEEL	EVERY TIME I FEEL	EVERY TIME I FEEL	EVERY TIME I FEEL	15	1	EVERY TIME I FEEL	EVERY TIME I FEEL	EVERY TIME I FEEL	EVERY TIME I FEEL
16	1	THE LONGEST ROAD	THE LONGEST ROAD	THE LONGEST ROAD	THE LONGEST ROAD	16	1	THE LONGEST ROAD	THE LONGEST ROAD	THE LONGEST ROAD	THE LONGEST ROAD
17	1	BEHIND	BEHIND	BEHIND	BEHIND	17	1	BEHIND	BEHIND	BEHIND	BEHIND
18	1	ANOTHER LOVE	ANOTHER LOVE	ANOTHER LOVE	ANOTHER LOVE	18	1	ANOTHER LOVE	ANOTHER LOVE	ANOTHER LOVE	ANOTHER LOVE
19	1	WHEN I GROW UP	WHEN I GROW UP	WHEN I GROW UP	WHEN I GROW UP	19	1	WHEN I GROW UP	WHEN I GROW UP	WHEN I GROW UP	WHEN I GROW UP
20	1	SENSUAL	SENSUAL	SENSUAL	SENSUAL	20	1	SENSUAL	SENSUAL	SENSUAL	SENSUAL
21	1	SOULZE	SOULZE	SOULZE	SOULZE	21	1	SOULZE	SOULZE	SOULZE	SOULZE
22	1	FRÖZEN	FRÖZEN	FRÖZEN	FRÖZEN	22	1	FRÖZEN	FRÖZEN	FRÖZEN	FRÖZEN
23	1	TOUCH ME	TOUCH ME	TOUCH ME	TOUCH ME	23	1	TOUCH ME	TOUCH ME	TOUCH ME	TOUCH ME
24	1	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	24	1	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE
25	1	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	25	1	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE	THE SPACE DANCE

**TOP JAZZ ALBUMS**

WEEK	LAST WEEK	ARTIST	TITLE	ARTIST	TITLE
1	1	NATALIE COLE	NATALIE COLE	NATALIE COLE	NATALIE COLE
2	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
3	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
4	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
5	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
6	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
7	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
8	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
9	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
10	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
11	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
12	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
13	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
14	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
15	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
16	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
17	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
18	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
19	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
20	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
21	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
22	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
23	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
24	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
25	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
26	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
27	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
28	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
29	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
30	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
31	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
32	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
33	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
34	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
35	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
36	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
37	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
38	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
39	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
40	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
41	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
42	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
43	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
44	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
45	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
46	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
47	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
48	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
49	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
50	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
51	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
52	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
53	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
54	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
55	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
56	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
57	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
58	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
59	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
60	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
61	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
62	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
63	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
64	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
65	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
66	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
67	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
68	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
69	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
70	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
71	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
72	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
73	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
74	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
75	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
76	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
77	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
78	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
79	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
80	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
81	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
82	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
83	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
84	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
85	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
86	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
87	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
88	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
89	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
90	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
91	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
92	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
93	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
94	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
95	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
96	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON
97	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
98	1	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER	MICHAEL BREWSTER
99	1	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI	CHRIS BOTTI
100	1	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON	WILLIE NELSON







Billboard

# MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com  
Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

## PROFESSIONAL SERVICES

**FREE MUSIC CLASSIFIEDS.COM**  
Your online source for everything music!

**FREE Music Business Classifieds!**

**find**

A BAND  
INSTRUMENTS  
EMPLOYMENT  
AN AGENT  
COLLECTIBLES

NO E-BAY FEES

BUY  
SELL  
TRADE

Albums, photos, video & audio to your del!

If you're involved with music,  
you have to know about this site!

**freemusicclassifieds.com**

Your source for everything music!

Post it  
Browse it  
It's all FREE!

**MUSIC**  
CLASSIFIEDS

## AUCTIONS

### MAJOR PUBLIC WEBCAST AUCTION "BID ONSITE OR BID ONLINE!"

#### MUSIC CITY OPTICAL MEDIA (MCOM)

10:00 a.m.(CDT), Thursday, October 16  
1045 Firestone Parkway • La Vergne (Nashville), TN (USA)  
INSPECTION: Wednesday, October 15, 9:00 a.m.-4:00 p.m. and morning of the sale

MODERN, WELL-MAINTAINED,  
170,000 Sq. Ft. Facility

### CD REPLICATION PLANT

(12) KRAUSS MAFFEI CD LINES • (5) S-COLOR AUTOROLL AND CANADISC  
SCREEN PRINTERS • GIMA AND SCANDIA AUTOMATIC PACKAGING LINES  
HAND PACK LINES • LASER MASTERING  
AUDIO MASTERING EQUIPMENT • CD TESTING • DESIGN DEPARTMENT

View Inventory at: [www.greatamerican.com](http://www.greatamerican.com)  
818-884-3747, ext. 1330

**Gf GREAT AMERICAN GROUP®**  
WHOLESALE & INDUSTRIAL SERVICES

## T-SHIRTS

*Looking for Rock T-shirts?  
You've found 'em!*

**BACKSTAGE  
FASHION**

Worldwide Distributors of Licensed:  
ROCK & NOVELTY T-SHIRTS,  
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

[www.backstage-fashion.com](http://www.backstage-fashion.com)

or call for a free price list/flyer (dealers only):

**800-644-ROCK**

(outside the U.S. - 928-443-0100)

## MUSIC MERCHANDISE

**BUY DIRECT & SAVE!**  
While other people are raising their prices, we are slashing ours. CDs, LPs, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.  
For free catalog call (800) 890-4000.  
Fax (800) 890-0247 or write:  
Scorpio Music, Inc.,  
P.O. Box A Trenton, NJ 08691-0020  
email: [scorpiomusic@aol.com](mailto:scorpiomusic@aol.com)

## DUPLICATION/ REPLICATION

[tangerinemastering.com](http://tangerinemastering.com)  
Grammy winning CD mastering  
- ontime - with original ABBEY  
ROAD analog & state of the art  
DIGITAL MASTERING  
201-865-1000

## DUPLICATION/ REPLICATION

CD/DVD • T-SHIRTS/APPAREL • STICKERS/POSTERS

### CRYSTAL CLEAR®

**100% REPRODUCTION ONLY \$999!**

**25 WHITE YEARS ONLY \$99!**

QUOTED PRICES FOR 1000 UNITS. TEL: 800-468-0877

BLACK & WHITE PRINTING TEL: 800-468-0877

## PROFESSIONAL SERVICES

### READY TO RECORD? HOW ABOUT SOME FREE HELP?

Contact us today and we'll send you your FREE Master Time Guide that's full of great recording tips and tricks.

(844) 877-7811  
[www.discmakers.com/tls](http://www.discmakers.com/tls)

**DISC MAKERS®**

## PROMO & MARKETING

**WHITE EAGLE MUSIC**  
PROMOTION: PROMOTING RECORDING ARTISTS, FILMS WORLDWIDE!  
Now scouting for Representation, Booking, Distribution, Record, Licensing, and publishing deals, radio promotion, and radio advertising.  
Musician Conferences Upcoming Promotion  
Fall/Winter 2008-09, 800-829-1066.  
[www.whiteeaglerecords.ca](http://www.whiteeaglerecords.ca)

## BUSINESS OPPORTUNITIES

**INDEPENDENT LABEL SEEKING**  
experienced booking agent. Must have extensive booking experience. Solid working knowledge in R&B and Gospel Music. [edriemralls@hotmail.com](mailto:edriemralls@hotmail.com)

**MUSIC BACKERS WANTED,**  
Mr. Ashley 207-774-5079 - [www.myspace.com/stonemcclendonary](http://www.myspace.com/stonemcclendonary)

## CALL US TODAY AND ASK ABOUT THE

**BILLBOARD CLASSIFIEDS**

**INTRODUCTORY OFFER FOR**

**NEW ADVERTISERS!**

1-800-223-7524 or [jserrette@billboard.com](mailto:jserrette@billboard.com)

## FREE

(Advice)

### HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—  
consecutive weeks—for impact!!

Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in **POSITION**.

Stay **ALIVE** and **SATISFIED**  
with an **ACTIVE CLASSIFIED!!**

**TOLL FREE**

**800-233-7524 or 646-654-4697**



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Group appoints **Jeffrey Harleston** senior VP of business and legal affairs. He was executive VP/GM at Geffen Records.

**EMI Music** names **Howard Handler** executive VP/head of marketing for North America. He was chief marketing officer at Virgin Mobile USA.

**Interscope** Geffen A&M appoints **Martin Kierszenbaum** president of pop and rock A&R at Interscope Records. He will continue to serve as head of **Cherrytree** Records and president of international operations at Interscope Geffen A&M.

**BMG** Label Group names **Sean Rosenberg** VP of mobile marketing for sales and business development. He was director of mobile marketing at RCA Music Group.

**Sony BMG** Entertainment appoints **Ole Obermann** senior VP of international digital business development for its global digital business division. He was VP of international digital business development.



**PUBLISHING:** Ole expands the role of **Sean Mulligan** to include GM. He will continue to serve as director of U.S. film, TV and media.

**BMI's** writer/publisher relations department promotes **Mark Mason** to senior director and **Bradley Collins** to director. Mason was director, and Collins was associate director.

**TOURING:** **Nederlander** Concerts in Los Angeles names **Janette Baxa** director of publicity. She was publicity manager for Southern California music at Live Nation.

**MANAGEMENT:** Union Entertainment Group names **Dave Loncaio** manager/VP of promotion, **Brad Roosa** manager/VP of touring operations and **Kevin "Chief" Zaruk** manager. Loncaio was senior VP of promotion at Roundtree Records, Roosa was VP at AEG Live in Houston, and Zaruk will continue to run Chief Music Management.

**TV/FILM:** **CMT** taps **Dee McLaughlin** as senior VP of brand marketing. She was VP of marketing at Virgin.

—Edited by Mitchell Peters

## GOODWORKS

**MUSICIANS GATHER FOR PERU CANCER TREK** Members of the Fox, Fall Out and the Alarm, along with 60 cancer survivors, will embark on a trek through multiple destinations in Peru to help raise money for cancer treatment in the country.

Peru Rocks, organized by the Love Hope Strength Foundation, will travel through small towns and villages, where the participating acts will visit with cancer patients and perform acoustic sets. The Oct. 7-18 trip will conclude with a benefit concert in Lima. "We're going to march around to the top of Machu Picchu," Fox singer Cy Curnin says, noting that producer/director **Alcega Colletti** will film the trek for a documentary. Proceeds will be donated to Peru's National Institute of Neoplastic Disease in conjunction with **ALINEN**. Daily podcasts of the trip will be available via [perurocks.org](http://perurocks.org).

### GIMME SHELTER

Rational Animal will hold its third annual Gimme Shelter: Rock & Rescue benefit concert Oct. 6 at the Highline Ballroom in New York. Artists on the bill include Debbie Harry, Moby, Jesse Malin and Earl Greyhound with guest hosts Ad Rock and Gina Gershon.

—Mitchell Peters

## BACKBEAT



Country OGs **Bill and Brenda Gerritt** (center) with the 2008 Southern Music Guild Lifetime Achievement Award at the National Quarter Convention in Louisville, Ky. In the front are **Gloria and Bill Gerritt**. In the back, from left, are **WGC president Les Beasley**, **Gerritt's** homecoming friends artist **Sue Dodge**, **Kean Abraham**, co-author of the **Bill Gerritt** memoir "From 'Then the Music'... Serving 100 Music Groups' **Lee Abraham**, **SGMA** president **Jerry Nelson**, and **ASCAP** VP/**Nashville** **Dan Keen**, **honors** coauthor of **Joe Raposo** tribute **album** **Joe Raposo**.



**SESAC** hosted an all-star in-the-round showcase during the 2008 Americana Music Festival in Nashville, which included a performance by **Americana** Awards nominee **Kevin Welch** along with **Grammy** Award-winning songwriters **Don Henley** and **Jim Lauderdale**. In the back, from left, are **SESAC** director of writer/publisher relations **Shannon Tipton-Nease**, associate VP of writer/publisher relations **Tim Kirk** and director of affiliate relations **Amy Beth**. In the front, from left, are **Welch**, **Henley** and **Lauderdale**, **recipients** of an **honorary** award.



### ADVERTISING WEEK

As part of Advertising Week, Billboard and Yahoo! hosted a night of live music that featured the **Clique** **Gina**, **Chert**, **Carle**, **Rodriguez**, the **Banks** and **Reese** **Medford**, **Carle's** **Chord** and **Young** **Sept**, 23 at the **Nokia** Theatre in New York. Billboard editorial director **Bill Werde** moderated the **Assn. of Music** **Publisher's** event, "Bands & Brands: Anatomy of a Deal." Sept. 25, which highlighted a presentation by **Jose** **Cabrera**, chief creative officer for **Euro** **BSG**, **North** **America**, and **Fabien** **Monroe**, chief marketing officer of **label** **the** **Hours**, on their newly formed partnership. **Lou** **Reed** manager **Tom** **Sang** spoke on the developing process between artists and brands and touched on **Reed's** latest venture with **Carle**, "Bands & Brands" also included a discussion of **Pantera's** search for a new theme song and a performance of "Stone" by **contract** **winner** **Ross** **Golan**, presented by **Josh** **Rabinowitz**. Billboard also showcased a dialogue between former editorial director **Sam** **Conrill** and **Jon** **Jon** **Joe**.

**ABOVE:** From left, **Jon** **Jon** **Joe**, **Triple** **Live** **Management** president of music services **Tamara** **Conrill**, **Billboard** editorial director **Bill** **Werde** and **Jon** **Jon** **Joe** manager **Jack** **Royner** **moderates** on **live** **music** **industry**.

**BELOW:** In the back, from left, are **GMR** Entertainment managing director **Marcus** **Petersen**, **Clique** **Gina** members **Ariel** **Moore** and **Peter** **Monroe**, **GMR** Entertainment VP of marketing **Michael** **Pelletti** and **Clique** **Gina** member **Dustlane** **Monroe**. In the front, from left, are **Interscope** Records marketing director **Ginger** **Ramsey** and **Billboard** editorial director **Bill** **Werde**.



### INSIDE TRACK

## MISSIN' MISSISSIPPI

Legendary New Orleans artist/songwriter/producer **Allen Toussaint** has teamed with producer **Joe Henry** for his next album, a collection tentatively titled "The Bright Mississippi" that's due out in early 2009 on **Nonesuch**. "It's all old standards. Joe chose for me to do, along with some wonderful musicians," Toussaint tells *Track*, explaining that his relationship with Henry dates back to the Henry-produced 2005 soul compilation "I Believe to My Soul: Session 1." "He said, 'What about me producing something on your one day?', and I was totally open to it," Toussaint says. "And I must say he came up with a direction I never would have chosen, but I'm so glad he did."

Among the songs on "The Bright Mississippi" are such traditional as "St. James Infirmary" and "Just a Closer Walk With Thee," Duke Ellington's "Solitude," Thelousion Monk's "Bright Mississippi," Django Reinhardt's "Blue Drag" and "West End Blues," which was popularized by Louis Armstrong. Toussaint plays piano throughout the album but is joined by **Red** **Maidan** on **Jelly** **Roll** **Mortons'** "Winin' Boy Blues," while **Joshua** **Redman** plays tenor saxophone on Ellington's "Day Dream."

Toussaint adds that he's also still "hoping constantly," and he holds out hope of getting together again with **Elvis** **Costello** for a sequel to their well-received 2006 collaboration "The River

### TOUSSAINT



in Reverse." "I feel that we probably will," Toussaint says, "especially because of how good it felt. I would gladly look forward to something like that, even though we haven't planned anything yet."



BMI caught up with Rascal Flatts at the band's show Sept. 18 in Louisville, Ky. In addition to care packages, the band members received shiny BMI No. 1 award cups, reflecting their chart domination. Backstage, from left, are BMI assistant VP of writer/publisher relations-Nashville **Clay Bradley**, Rascal Flatts' **Jay DeMarcus** and **Gary LeVox**, BMI director of writer/publisher relations-Nashville **David Preston** and Rascal Flatts' **Joe Don Rooney**. PHOTO: COURTESY OF EACH MEMBERSHIP



Leading Sony BMG execs.  
Bertelsmann executives were on hand to celebrate the 50th anniversary of Sony BMG's German-language label Arista at a gala for 400 guests in Munich. From left: Sony BMG Germany CEO **Edgar Berger**, Bertelsmann advisory board chairman **Günter Thiele**, Bertelsmann chairman **Harmut Ostrowski**, Bertelsmann advisory board member **Liz Holt**, Sony BMG Music Entertainment CEO **Rolf Schmidt-Holtz** and Arista founder **Monti Lührer**, now chairman of Munich-based Media-Media Consulting.



Backstage with jazz legend **George Benson** at Hollywood Bowl's *Jazz at the Bowl* featuring Stanley Clarke, Marcus Miller and Victor Wooten. From left: *Telepictures* Television production supervisor **Michelle Nguyen**, *Billboard* managing director/Japan **Aki Kaneko**, Benson and Benson's manager, **Stephanie Gonzalez**, of *Apropos Management*.



Mayor Jack Diamond proclaimed Sept. 21 Willie Nelson Day prior to Willie Nelson's concert in Glens Falls, N.Y. From left are Global Spectrum director of marketing Jonathan Frost, Diamond, Nelson and contract administrator Bennet Driscoll.

more than 100 music industry VPs, attended a search held Sept. 25, reportedly to select the leader of the latest version of Nickel's online [www.nickel.com](http://www.nickel.com) system. From left: Dancoine Music Group's president **Mike Sebastian**, attorney **Casey Del Casino**, ASCAP's senior VP **Carmie Boddy**, Kobalt Music Group founder/CEO **Willard Abrattis**, Equity Music Group president **Tam Wiggemman**, Kobalt's music group senior VP of creative **Whitney Deane** and artist **Dobie Gray**.

# Billboard 5TH ANNUAL TOURING CONFERENCE & AWARDS

REGISTER TODAY & SAVE \$50!

NOVEMBER 19-20, 2008

THE ROOSEVELT HOTEL . NYC

## THE BILLBOARD TOURING CONFERENCE

unites today's most successful promoters, agents, managers, venue operators, sponsors, digital music executives, merchandising companies and production professionals to discuss the state of the industry, network and do business.

## JUST ANNOUNCED!

THE 2008 BILLBOARD TOURING AWARDS  
LEGEND OF LIVE AWARD RECIPIENT

## THE ALLMAN BROTHERS BAND

On the cusp of their 40th anniversary, join us as we honor the Allman Brothers Band with the 2008 Legend of Live Award. This award recognizes an artist or executive whom has had a significant and lasting impact on the touring industry. Celebrate this achievement with the best in the business!



# RULE the ROAD

Register Today!

**\$525**  
Registration Rate  
REGISTER BY  
NOV 18

Registration: 646.654.4643  
Sponsorships: 646.654.4648  
Roosevelt Hotel: 212.661.9600

[www.BillboardEvents.com](http://www.BillboardEvents.com)

DISCOUNTED ROOM RATE FOR ATTENDEES! \$29 RESERVE BY OCT 21. SPACE IS LIMITED!

FULL SCHEDULE AVAILABLE ONLINE

CONFERENCE SPONSORS

ticketmaster

lifelife

lifelife

BOK CENTER

HONDA  
Center

Wynn Las Vegas

Pinnacle Creek

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas

MEDIA SPONSORS

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas

Wynn Las Vegas





**DOW JONES nielsen**

PRESENT

# MEDIA AND MONEY

THE INTERSECTION OF  
MEDIA, ENTERTAINMENT & WALL STREET

OCTOBER 14-15, 2008

MARRIOTT MARQUIS • NEW YORK CITY

LAST  
CHANCE TO  
REGISTER!

Join today's most successful media and entertainment dealmakers as well as top financiers to discuss what media and entertainment companies can do to survive and thrive in this challenging economic environment.

## SPEAKERS INCLUDE:



**LEE ABRAMS**  
SVP & Chief  
Innovation Officer,  
Tribune Company



**TUNA AMOBI**  
Senior Equity Analyst, Media and  
Entertainment Group, Standard  
& Poor's Equity Research



**JONATHAN BARZILAY**  
SVP, Programming  
& Advertising,  
MediaFLO USA



**MICHAEL CASSIDY**  
President & CEO,  
Underline Networks



**PHILIPPE DAUMAN**  
President & CEO,  
Viacom



**BRAD DUDA**  
President,  
Napster



**DAVID ELIN**  
Vice President of Content  
Partnerships,  
Google and YouTube



**JAY FAIES**  
President,  
Liongate Music



**LAUREN RICH FINE**  
Professor, College of  
Communication & Information  
Kent State University



**KEN FLORIN**  
Chair, Emerging Media  
Practice Group,  
Loeb & Loeb LLP



**PAUL HANSON**  
Chief Operating Officer,  
QED International



**MEL KARMAZIN**  
Chief Executive Officer,  
SIRIUS XM Radio



**MICHAEL KELLEY**  
Principal,  
PricewaterhouseCoopers  
Advising Practice



**GEORGE KLANKOFF**  
Chief Digital Officer,  
NBC Universal



**JACK KLUES**  
Managing Partner,  
Vivint; & Former Chairman,  
Public Group



**JEFF LANTOFF**  
Chief Strategy Officer,  
Avenue A | Razorfish



**ROSS LEVINSOHN**  
Partner,  
Velocity Interactive Group



**ANDREW LIPSKER**  
Partner,  
Greyhound



**DAN MASON**  
President & CEO,  
CBS Radio



**LARRY MESTEL**  
Partner & CEO,  
Primary View  
Music Publishing



**WENDA HARRIS MILLARD**  
President, Media & Co. Group  
Executive Officer, Martha  
Stewart Living Omnimedia



**DENNIS MILLER**  
General Partner,  
Spark Capital



**JEAN-BRIC PERRETTE**  
President,  
Digital Distribution,  
NBC Universal



**SANTO POLITI**  
General Partner,  
Spark Capital



**JESSICA REIF-COHEN**  
Managing Director,  
Meredith Lynch



**JOHN RICCITIELLO**  
Chief Executive Officer,  
Electronic Arts



**STEVE SCHNUR**  
Worship Executive,  
Music & Marketing,  
Electronic Arts



**IVAN SEIDENBERG**  
Chairman & CEO,  
Verizon Communications



**JOHN SQUIRES**  
Executive Vice President,  
Time Inc.



**NADA STIERATT**  
EVP Digital Advertising,  
MTV Networks



**BEN WAIGRIBEN**  
President & CEO,  
Continental  
Entertainment Capital



**HARVEY WEINSTEIN**  
Co-Chairman,  
The Weinstein Company



**RICHARD WOLPERT**  
Managing Partner,  
The Mail Room Fund



**JOHN WREN**  
President & CEO,  
Omnicom Group Inc.

Learn from, network and do business with the executives who are shaping the future of the media and entertainment industries!

REGISTER TODAY! SPACE IS LIMITED.

**WWW.MEDIAANDMONEYCONFERENCE.COM**

PRE-REGISTRATION RATE \$2,195

REGISTRATION 646.654.7254 • SPONSORSHIPS 646.654.4718 OR 415.439.6631 • MARRIOTT MARQUIS 800.843.4898

PLATINUM SPONSOR



GOLD SPONSORS



LUNCHEON SPONSOR



EXHIBITOR



IN ASSOCIATION WITH...

THE WALL STREET JOURNAL

Billboard

BARRONS

The Motley Fool

Market Watch

ADWEEK

LEO VITTE

BRANDWEEK

Private Equity Analyst

MEDIAWEEK